

THE ILLUSTRATED LONDON NEWS



No. 508.—VOL. XIX.]

SATURDAY, AUGUST 9, 1851.

{ TWO NUMBERS, 1s.
WITH HALF-SHEET SUPPLEMENT, GRATIS.

THE FESTIVITIES AT PARIS.

The succession of brilliant scenes which have taken place in Paris during the present week will long be remembered throughout the world. The Prefect of the Seine, in the name of the great city of Paris, and, to some extent, in that of the French nation, has invited the Chief Magistrate and civic dignitaries of London, the Mayors of the English provincial towns that were represented at the Great Exhibition, the Royal Commissioners, the Executive Committee, and all the persons whose names and labours were associated with that work, together with a host of other distinguished Englishmen, to accept the hospitalities of France, upon the French soil. The generous invitation was freely accepted; and for five days Paris and her magistrature, with a profuse expense, with the most excellent judgment, with the most consummate good taste, with the most kindly feeling, and with the most painstaking zeal, have endeavoured to show their English guests that they did not under-rate the importance of the occasion, or the effect it was destined to produce, not only on the public



GREAT EXHIBITION FETES AT PARIS.—COURT-YARD OF LOUIS QUATORZE, AT THE HOTEL DE VILLE.—ARRIVAL OF THE LORD MAYOR OF LONDON.

arrivals were the following:—Christ

PARIS, Wednesday

question, and "buy everything" in creation which they don't want, because they have a notion, a desperate error, that articles are cheaper on the Boulevards than in Regent-street, and because everybody takes something home from Paris, and because they feel in a holiday humour and are generous, and because they have a sufficiency of five-franc pieces in their pocket. The *restaurants*, of course, are well frequented; and the *parsons* at *Verdy's*, *Vefours*, and the *Trois Frères* are in despair at the utterly heterodox and unscientific combinations of dishes ordered by the English customers. It is a grand thing to see a thorough London party puzzling over a dinner *carte*, blundering from *poisson* to *potage*, and from *hors d'œuvres* to *entrées*; turning up pocket dictionaries to find out what a *composé* is, and dreadfully distressed to translate *vol au vent* à la *Provençale*, and find it means literally "fly to the wind like a female banker;" that is, if *vol* signify "fly," the best Frenchman of the party stoutly offering to bet a glass of brandy and water that it means "theft," he having read the expression in the *Gazette des Tribunaux* that very morning. Generally, our friends fall back upon chops and steaks. They have a wholesome dread of mystic made dishes, and would as soon venture upon senna and salts as command *une moyenne de volaille*, or a *croûte à la Russe*. One gentleman dolefully informed me, that, having seen something to be cooked with *champignons*, he had ordered it instantly, taking *champignons* to mean champagne, and was dreadfully disappointed when he found it practically translated as mushrooms. Long names are also a sad stumbling-block in the culinary way of our worthy countrymen. They take a dish denoted by three or four words to be something terribly elaborate, not to say indigestible; and I astonished a party from Lalington by expounding an extraordinary mixture, called *purée aux croûtons à la Crécy*, as simply meaning carrot soup with crumbs in it. They had imagined some much more profound and complicated mixture. On the whole, however, I doubt whether our friends like the "kickahaws." I hear continual cries for "Something solid! Confound it! something respectable—some good wholesome meat, and none of this trash of sauces and stews:" while, even in the midst of the flow of Sillery and *clos Vougeot*, at St. Cloud, yesterday, I heard a fat gentleman, with great talents for perspiring, pathetically express a wish to "dip his beak into a talent pot of porter." In the matter of meat and drink there are indeed always two classes of Englishmen in Paris. The one species affect an exaggerated abhorrence of French dishes and a contempt for French wine. They frequent English taverns, have tea to breakfast, and joints to dinner; never take milkless coffee; pay a ridiculous price for the worst possible port and sherry, and "can't stand these slopmy masses some people are so fond of." This is your untravelled, unsophisticated, John Bull, who comes to Paris because everybody else does; who delivers himself over into the hands of a *commissionnaire*, who trots him from the Arc de Triomphe to the Jardin des Plantes, and the Madeleine to the Column of July; and, finally, gives him up after a week's hard work, under the impression that the Pantheon is Notre Dame, the Louvre the Hôtel de Ville, and the Invalides the Bourse. Not so your more experienced and longer travelled Englishman. He is probably young—young Englishmen now-a-days



M. BERGER, PREFECT OF THE SEINE.

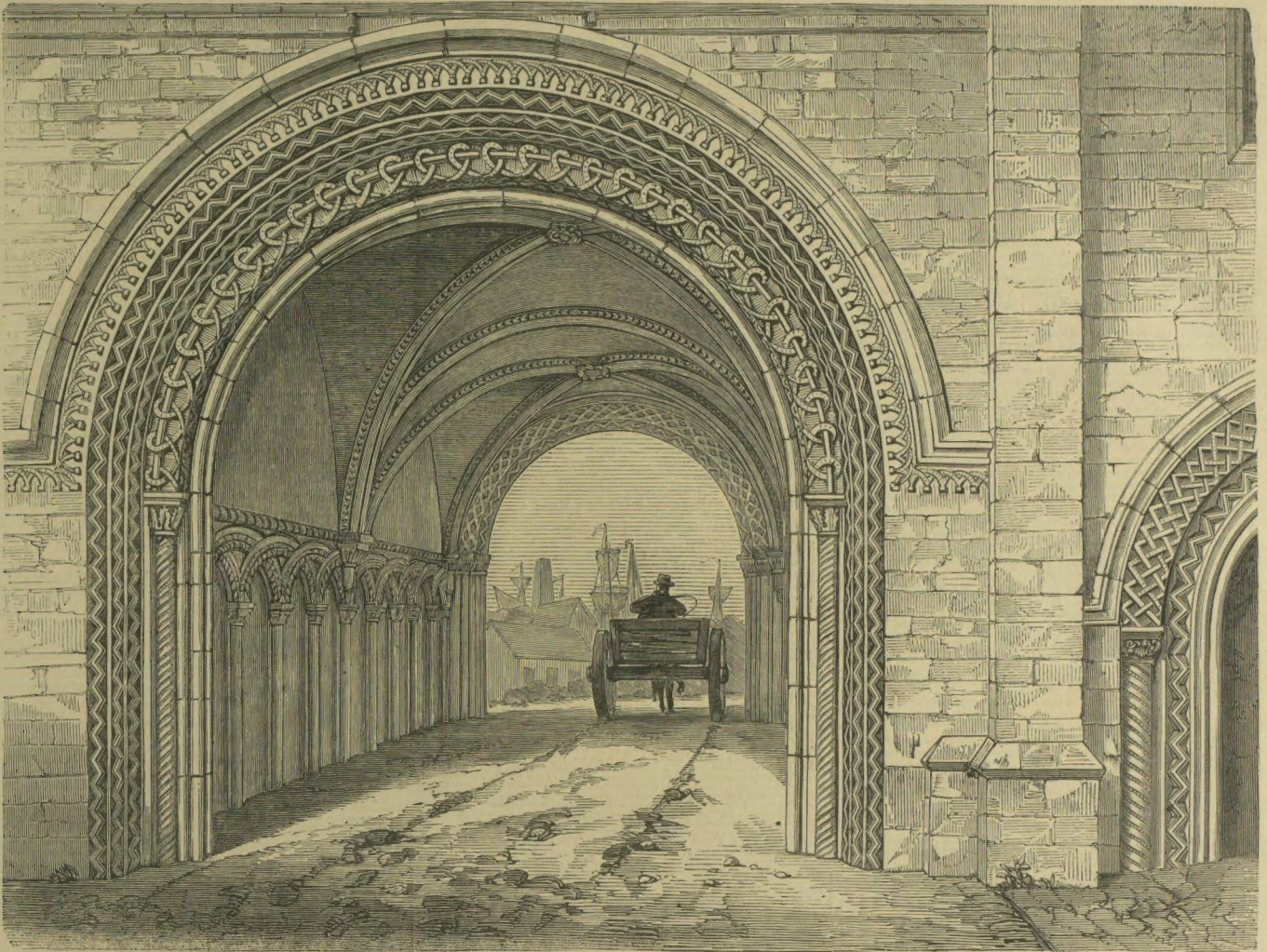
have generally gone over much more ground than old ones—and his glazed boots have beaten half the stones in Paris. He never thinks of ordinary sights—of churches, museums, institutions, and picture galleries; his lions are picturesque *cafés* and *restaurants*, where they excel in particular dishes. He knows the dancing gardens which the most famous *bonnes* frequent, and descants upon the style of polking of each. He speaks French boldly, if not successfully, and takes care to be as slangy in his phrases as possible. He is great at ordering dinners, and is profound upon the orthodox order in which wines, red and white, are to be drunk. Furthermore, he is up to the small town talk of the day; bows to Mlle. Bigon, of the Montausier, and leaves his card at Mlle. Titis, of the Variétés. He is proud of his knowledge of Paris, and speaks disrespectfully of beefsteaks. English cookery he holds to be but one step remote from cannibalism—beneath it; and as for dress, he stoutly maintains that a *grisette* from the Quartier Latin can do more with a five franc shawl than an English Marchioness with a hundred and fifty guinea cachemere! Of course, this latter gentleman holds the former gentleman in

contempt as a Goth and a barbarian while the Vandal reciprocates the sentiment, and mentally pronounces his traducer to be a Frenchified Jackanapes and a moustached frog-eater. The class in question—the thorough old John Bulls—are, however, gradually mellowing down. It is upon occasions of this kind, when they cross the Channel, not to see Paris, but to see the *fêtes*, that they come out most strongly, grumble hater lustily, drink brandy and water most heartily, and in general make their Anglo-Saxon peculiarities and singularities most manifest. Going along the Boulevards, the number of smoothly-shaven Saxon faces is quite remarkable. The proprietors thereof usually keep in clusters; and a cluster is continually hailing cluster, delighted to meet each other in a distant and foreign land, the encounter ending by both clusters coalescing and proceeding to the nearest *café*, to compare notes and impressions—to hear how Jones, who is sixteen stone good, fell down as many steps upon the slippery waxed staircase—how Brown has been scratched by the hard sheets, and can't dry his face with the soft towels—how the Smiths, husband and wife, able between them to make five-and-thirty stone kick the beam, have been put into a bed five feet by three—how Johnson can't get anything fit to eat, and longs for joints again—how Jackson can't get anything fit to drink except brandy, and longs for stout again—and how Williams, upon four occasions, took the peculiar of a with a long tail, used in French calligraphy, for a 2, and paid accordingly, to the intense delight of the *garçon* in attendance. These relations over, the party invariably fall to discussing the number of tickets for the different *fêtes* they have managed to procure. Jones relates how he called fifteen times on M. Sallandrouze in one forenoon, and wrote eight and-thirty letters to the Minister of the Interior. Williams announces with great glee that he secured for his party seven bottles of champagne at St. Cloud by stating that he was the Lord Mayor of Leeds; and Robinson trumps them all by announcing that he has a ticket for the review admitting him to the President's tribune. By this time the ladies are getting impatient to be off, and talk confidentially over the little tables about the shops where lace is so ridiculously cheap, and where they have the most beautiful bonnets (without exception) in Paris. At this all the gentlemen indignantly declare that every thing is better and cheaper in London—that all the Mechin and Valenciennes lace comes from Nottingham, and all the beautiful figured cambric handkerchiefs from Belfast. The ladies repel the insinuation with the contempt and scorn which it deserves, and imagine a number of things absolutely indispensable—for the ball, or the concert, or the review—which they have never thought of until the idea was suggested by some unlucky shop window, and which they cannot by any human possibility do without. Some of the most daring hint even at bracelets, distinctly propose lockets at ridiculous prices, and infinitesimal watches—to be had Joneses, Williamses, Smiths, Browns, Jacksons, and Johnsons are, one after the other, encountered and placed *hors de combat*; and it is needless to say that the bonnet figures at St. Cloud, the lace flutters in the breezes of the Champ de Mars, and the bracelets glance beneath the thousand candles of the Hôtel de Ville.

A. B. R.



RECEPTION OF THE LORD MAYOR OF LONDON, AT THE RAILWAY TERMINUS AT PARIS.—(SEE SECOND SUPPLEMENT.)



THE ABBEY GATEWAY, BRISTOL.—(SEE NEXT PAGE.)

PARLIAMENTARY PORTRAITS.

THOMAS COLLINS, ESQ., M.P. FOR KNARESBOROUGH.

THE family of Collins is of great antiquity in the county of Sussex, and in the reign of Henry VII. was possessed of considerable landed property in and near Barwash, in that county. A branch of this family settled in the neighbourhood of Knareborough in the latter half of the

monies which they themselves subscribe. On the death of the Right Hon. W. J. Lascelles, he came forward as a candidate for Knareborough, in opposition to Mr. W. H. Watson, formerly M.P. for Kinsale. Mr. Watson, after prosecuting a canvass for some days, retired the day previous to the nomination, and Mr. Collins was returned by a majority of 31 the numbers being—Collins, 95; Lawson, 64.

Mr. Collins was introduced into the House by Mr. E. B. Denison, the member for the West Riding of Yorkshire, and Mr. Spencer Walpole, the eminent Queen's counsel and member for Midhurst.

Our portrait is from a Daguerreotype by Claudet.

ARRIVAL OF THE AMERICAN CLIPPER YACHT "AMERICA," OF THE NEW YORK YACHT CLUB.

IN the ILLUSTRATED LONDON NEWS of March 15, page 207, we gave an Engraving of the yacht *America*, in frame, as she appeared building at New York, for the purpose of competing with the English yachts at Cowes. We now engrave the vessel from a sketch made on her arrival at the rendezvous of the Royal Yacht Squadron on the 21st ult.

Accustomed as we have been to witness the symmetrical models of our own yacht clubs, we confess our opinion falters when a model of an entirely different construction, so contrary in every respect, both in build

and rig, is presented to us. In our former remarks, we termed the *America* to be "rather a violation of the old-established ideas of naval architecture," which all must candidly confess to be the case. In lieu of "straight lines," we have curved and hollow lines; instead of spars loaded with rigging, top hamper, and numberless small sails, we have stately masts with scarcely a rope to support them; the propelling power being in substance, and not in sum. In fact, instead of the "phantom ship," we have before us "a rakish piratical-looking craft," whose appearance in bygone days in the Southern Atlantic would have struck terror into the soul of many a "homeward-bounder." But this yacht has traversed the Atlantic on a different mission; and opportunely in the year 1851, the citizen of the States brings her for fraternal competition with the aristocracy of our own island.

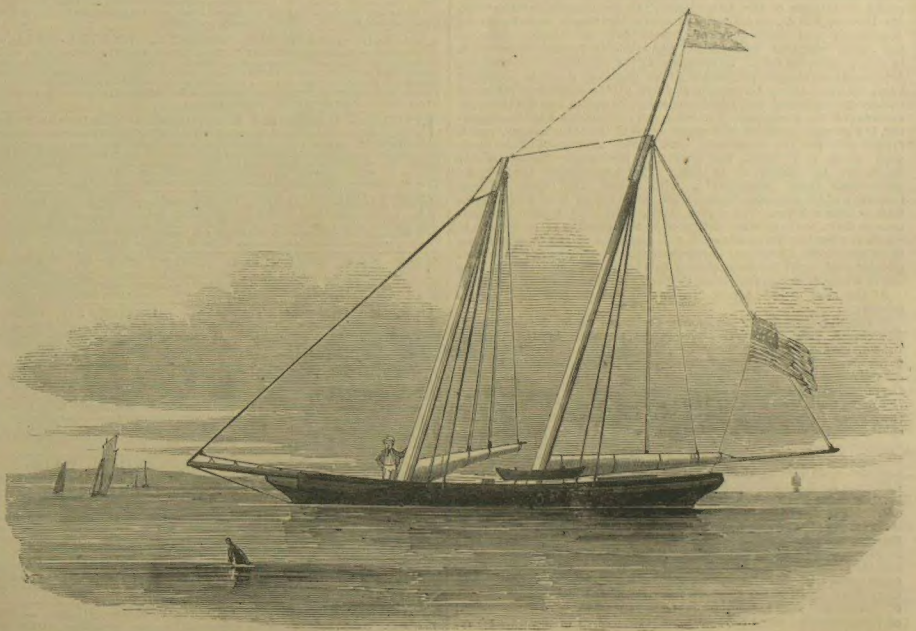
Since her arrival she has been visited by nearly every member of the Squadron, and by several scientific and naval gentlemen, and all appear to be gratified with the inspection. As some discrepancy has already appeared in the accounts of the *America*, we have taken some pains to verify the following:

She was solely designed and constructed by Mr. George Steers, of the firm of Messrs. George and James R. Steers, of New York, who are now on a visit to this country in the yacht. To the talents of the builder the New York Yacht Club is indebted for several of the specimens which



T. COLLINS, ESQ., M.P. FOR KNARESBOROUGH.—FROM A DAGUERREOTYPE BY CLAUDET.

17th century, from whom the present member is descended. He is the second son of the Rev. T. Collins, of Folygote and Knareborough, formerly rector of Barvingham, in the North Riding of York; and in the commission of the peace for the North and West Ridings of Yorkshire and county of Durham; was born in the Oct. of 1825; educated at the Charterhouse; graduated at Wadham College, Oxford, in 1847, and called to the Bar in 1849 by the Honourable Society of Benchers of the Inner Temple, and is member of the Northern Circuit, and attends the West Riding session. A liberal Tory, his political sentiments, as they may be gathered from his first address to the electors of Knareborough, are as follow. He is for maintaining in all its integrity the Established Church, both in England and Ireland, and opposed to the endowment by the State of the Romish religion, or concession to Roman Catholic ecclesiastics of territorial titles or precedence; thinks that the agricultural classes are entirely burdened in respect of local taxation, and ought to have immediate relief accorded to them; is in favour of non-interference in the internal affairs of foreign nations, and of complete self-government for all truly British colonies in all provincial matters as means of securing the real dignity and integrity of the empire, and with, at the same time, obtaining economy in public expenditure; is opposed to secular State education, but would grant to all denominations of religion aid from the national funds in proportion to the



THE UNITED STATES CLIPPER YACHT "AMERICA," OF THE NEW YORK YACHT CLUB.

grace their list; among which we may name the *loop Syren*, of 85 tons; the schooner *Cornelia*, 90 tons; *Sybil*, 58 tons; *Clynet*, 52; *Couville*, 37; several of the celebrated New York pilot-boats; the *W. G. Wagon*, 104 tons, supposed to be the fastest vessel of her time; and subsequently the well-known *Mary Taylor*, of 75 tons, the smartest vessel in the States. As it has been whispered that the yacht, as constructed by one of our countrymen, we have authority for stating that Mr. George Steers was born in New York, and is the son of the late Mr. Henry Steers, a native of Dartmouth, England, and once connected with our naval establishment at Plymouth, but who emigrated to the United States, and established himself in that country.

The *America* belongs to the New York Yacht Club, and is, according to American register, 171 tons; she is owned by J. C. Stevens, Esq., the Commodore of the N.Y.C.C., and by Messrs. C. A. Stevens, H. Wilkes, and J. B. Finlay. Her dimensions are:—

	Feet. In.
Length over all	94 0
Length of keel	52 0
Extreme breadth	22 6
Breadth moulded	22 0

The dimensions of spars—Foremast, 79 ft. 6 in.; mainmast, 81 ft., with 2 ft. 10 in. to a foot rake to both masts; bowsprit (hollow), 32 ft., 17 of which only is outboard; fore gaff, 24 ft.; main gaff, 28 ft.; main boom, 26 ft.

She carries three standing sails, viz. jib, foresail, and mainsail; and the foot of the latter as well as of the jib laces to the boom; she also carries a main gaff-top-sail. Her foremast is very heavy, and is the principal support of the foremast. The interior arrangements of the *America* are in chaste style, with a due regard to comfort. The fore-cabin is 21 ft. by 8 ft., with 14 berths (seven on either side) for the crew, besides state cabins for the master and mate. The galley, or cook's department, is apart between the fore and after cabins, a great desideratum in warm climates, which comfort, as regards the men, has been secured in the yacht. The fore-cabin is ventilated by a large skylight, 3 ft. in diameter. Between the galley and main cabin there are two large state-rooms; there are also two other state-rooms, a pantry and wash-room. The cook-pit, as it is termed, is a circular opening about 30 ft. circumference, from which is the entrance to the main cabin. On the starboard side is the bath-room, and on the opposite is a clothes and wine room; and under the cook-pit is the sail-room. The main cabin, or saloon, is fitted with sofas, of mahogany, circular, corresponding furniture, with a splendid carpet. Lockers extend the whole length of the cabin, with plate-glass panels. The interior decorations are Chinese white and gold, with mahogany relief. On deck, by the mainmast, there is a break, which gives the appearance of a raised quarter-deck; the bulwarks are only 14 inches. She has a plain raking steeple, and a large gilt eagle, &c. on the stern, which is elliptical. The workmanship of the whole is perfect. The all smooth outside, and would be taken for an iron vessel by a keen eye. The shrouds under the line, about two-thirds down, are covered with white canvas, which gives her a light appearance.

Her crew consists of seven hands before the mast, two mates, cook, steward, boy, and master—in all, thirteen hands. Whatever may be the result in her trials with some of our fast yachts, we trust that the introduction of this novel specimen will be the means of cultivating that good feeling which ought to prevail among all who contend for the palm in a fair spirit of rivalry. The owners are far beyond any mercenary ideas or speculative purposes, and, we understand, are ready to allow her sailing qualities to be tested with any yacht that may be selected for the purpose; and, as the gain of a cup or a pecuniary prize is not their object, we have no doubt, ere long, we shall be able to record something definite on the subject.

ARCHAEOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND.

The eighth annual meeting of the British Archaeological Institute commenced at Bristol, on Tuesday week, with Mr. John Scandrett Harford, of Blair Castle, as president of the meeting, in the room of Lord Talbot de Malahide. Although Bristol and the neighbourhood abounds with splendid ecclesiastical edifices and objects of archaeological interest, the Congress was not very numerously attended, and the local museum was comparatively uninteresting.

The business of the institute was opened by an inaugural meeting at the Guildhall, where the members and their friends were received by the Mayor, Sir John Kerle Harford, and the various civil dignitaries. Several ladies honoured the meeting with their company. The general programme of the proceedings differed but little from that of former occasions. The president's address was followed by addresses from Chevalier Bunsen, Dr. Whewell, and others. Mr. Tucker, one of the secretaries, then read an interesting account of the most ancient of the civil offices, and a few remarks on the monuments belonging to the corporation, which, at the close of the meeting, the members were invited to inspect. In the evening a conversation was held at the Philosophical Institution, Park-street, where a paper was read by Mr. Freeman, of Oxford, on the rage for restorations, and the vandalism of transferring the Elgin marbles from their proper locality to the walls of the British Museum; and was replied to by the keeper of the antiquities at the Museum, who vindicated Lord Elgin and his own office with truth and spirit.

On Wednesday, Professor Willis lectured on Wells Cathedral, in his own able and attractive manner: Mr. Cookerell explaining the statues and sculptures of the west front; and members examining with critical care and occasional approbation the several restorations conducted by Mr. Ferrey, and since by Mr. St. John. On Thursday, the proceedings commenced with the meetings of the different sections, the Architectural Section meeting in the chapter-house, in the Cathedral, and the historical section at the theatre of the Bristol Institution. At the latter the chair was taken by Mr. Hallam, F.R.S., F.S.A., when the Rev. Mr. Warner read a paper giving an account of Tyndale's New Testament. A discussion followed, and Chevalier Bunsen then read a dissertation on the most ancient of the civil offices, and a few remarks on the monuments belonging to the corporation, which, at the close of the meeting, the members were invited to inspect. In the evening a conversation was held at the Philosophical Institution, Park-street, where a paper was read by Mr. Freeman, of Oxford, on the rage for restorations, and the vandalism of transferring the Elgin marbles from their proper locality to the walls of the British Museum; and was replied to by the keeper of the antiquities at the Museum, who vindicated Lord Elgin and his own office with truth and spirit.

At the close of his address, Mr. Britton was much cheered by the meeting.

In the afternoon, divine service was performed at St. Mary Redcliffe Church. A very impressive sermon was preached by the Dean of Bristol. At the close of the service, an elaborate and very interesting paper was read by Mr. Godwin, the architect, who is so successfully conducting the restoration of St. Mary Redcliffe Church. The Canynge Society, a club of citizens, has been formed for carrying out this noble work. At the close of his address, Mr. Godwin dwelt upon the present deplorable condition of the building; its falling parapets, its splitting walls, and shattered spires on the tower, giving sad indication of universal decay. "On the question of restoration generally," said Mr. Godwin, "I have no objection to the restoration of the building, but to the substitution of it a new copy, however well executed, so long as it may be maintained for its purpose. In the case of St. Mary Redcliffe, however, no question of this sort arises. If it be not renewed, its character must utterly pass away. There is but little of the exterior of the church that can possibly be retained. If we would preserve the structure for its sacred purpose, and transmit to posterity the noble specimen of skill and piety which our forefathers gave to us in trust, there is no other course than restoration, conducted with a painstaking and anxious desire to make the building what it originally was. Pride of country, love of beauty, and duty to God, all prompt so strongly to the completion of the restoration, that I have no doubt whatever as to the ultimate result."

Mr. Godwin, at the conclusion of his paper, took the various members and visitors of the Institute present round the edifice, pointing out the

various alterations, the character of which called forth highly merited encomiums on Mr. Godwin's taste and skill.

In the evening the dinner took place at the Victoria-rooms. We shall illustrate this banquet next week; but should now add, that the proceedings of the entire meeting have, by aid of supplementary columns, been very ably reported in the *Bristol Mirror*.

VOLUME EIGHTEEN OF THE ILLUSTRATED LONDON NEWS.

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Office, 188, Strand.

CALENDAR FOR THE WEEK.

SUNDAY, August 10.—Eighteenth Sunday after Trinity.
MONDAY, 11.—Half-Holiday Day.
TUESDAY, 12.—Great Week commences.
WEDNESDAY, 13.—Old Lammas Day.
THURSDAY, 14.—Printing intended, 1437.
FRIDAY, 15.—Assumption.
SATURDAY, 16.—The Manchester Massacre.

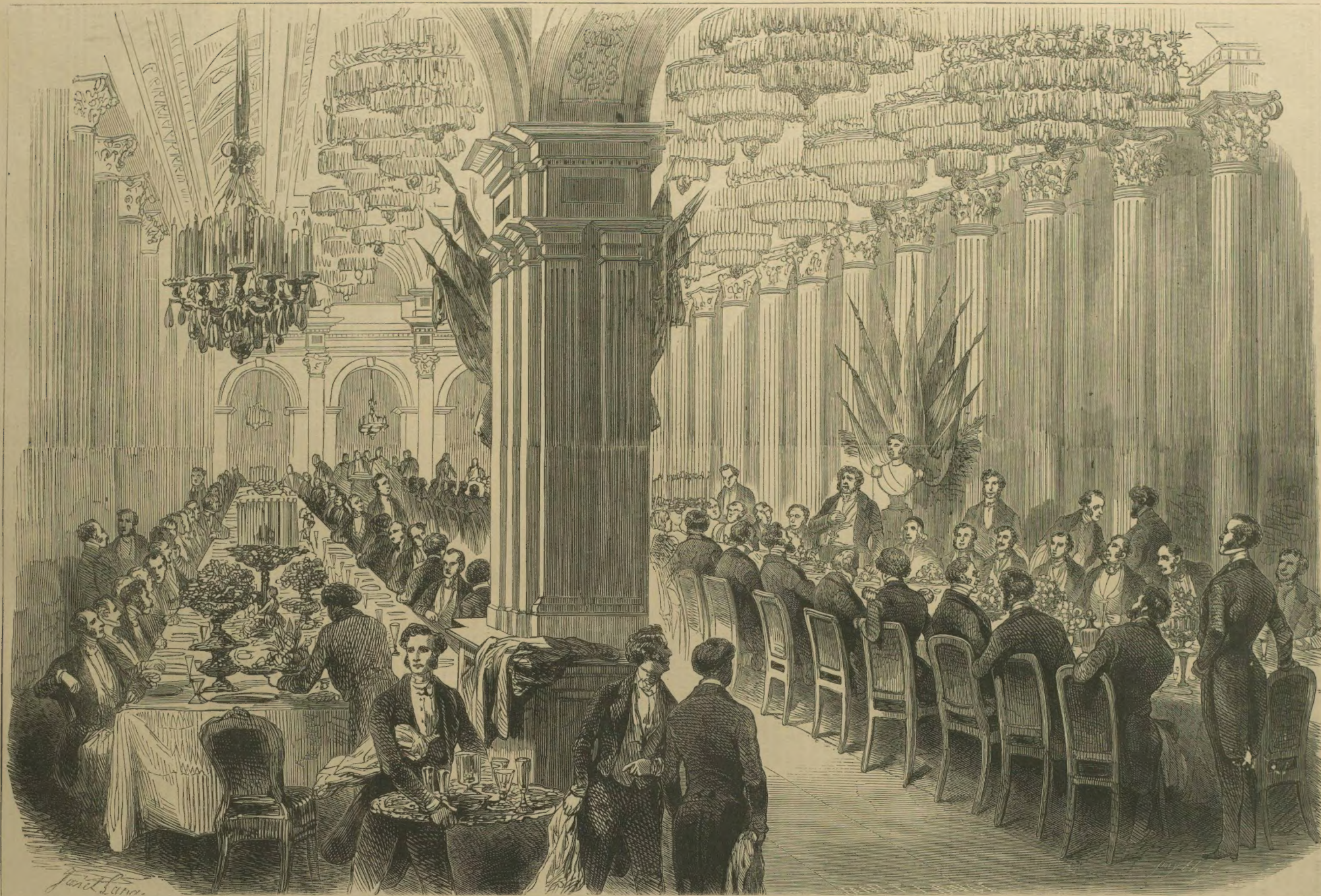
TIMES OF HIGH WATER AT LONDON BRIDGE, FOR THE WEEK ENDING AUGUST 10, 1851.

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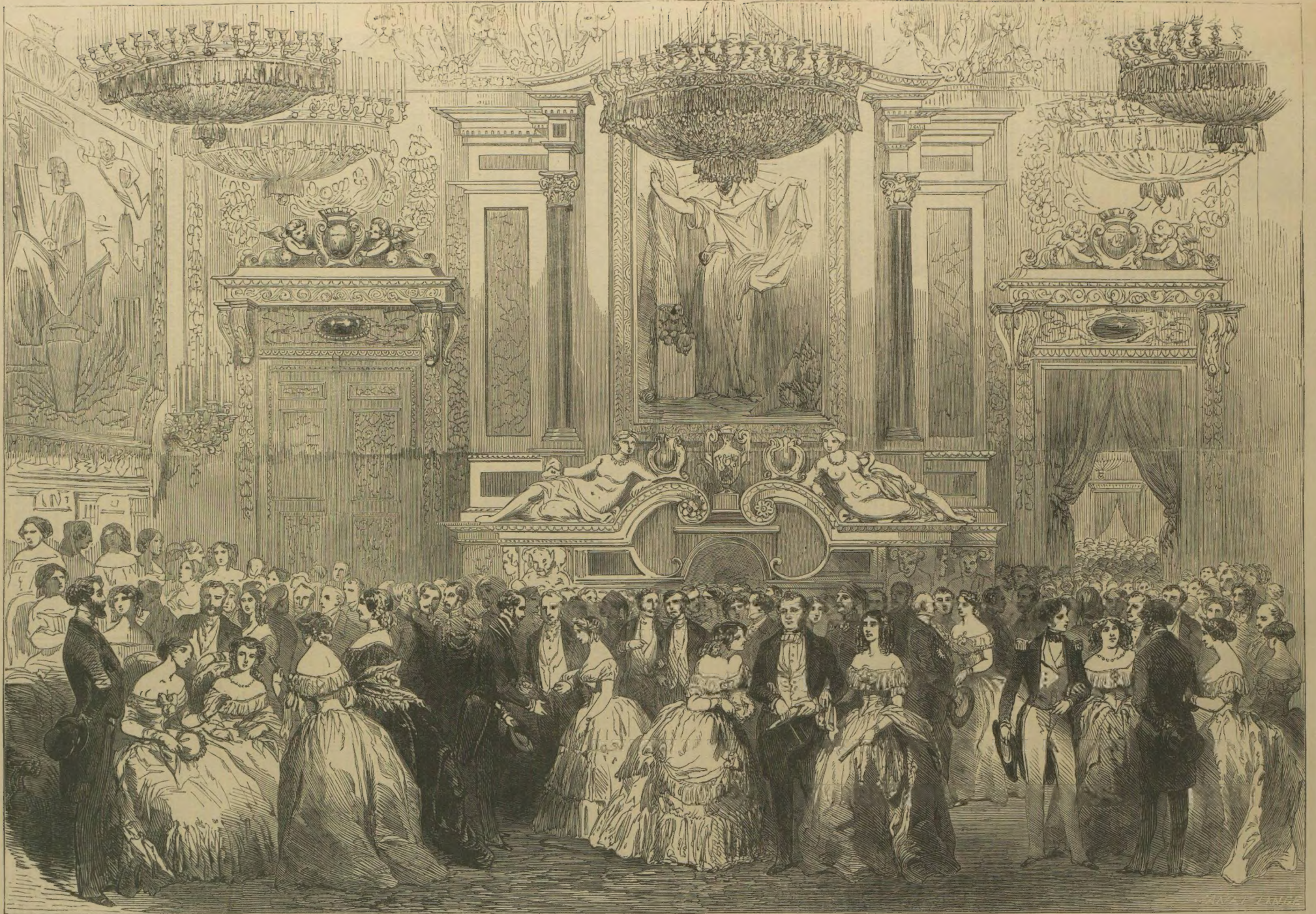
THEATRE ROYAL, DRURY LANE.—THIRD WEEK
OF THE GREAT AMERICAN AND FRENCH TROUPE OF EQUESTRIANS, who, in consequence of their unequalled success, will appear for a second time. The programme of the following week of prices—Dress Circle, 1s. 6d.; Boxes, 2s.; Pit, 1s. 6d.; Gallery, 1s. Upper Gallery, 6d.—Doors to open each evening at 7.15. Post Seven o'clock.—NOTICE.—The following list of distinguished Artists can only appear in England for a limited period:—Mills, Caroline, la Haut Ecole; Mr. McCollum, whose extraordinary force, elegance, and grace have already stamped him as the greatest Wonder of the World; Mr. Edouard, NECTAR, 13th unit, under most distinguished Patronage, A GRAND DUTY PERFORMANCE AND JUVENILE FETE will take place on what occasion Children under Ten Years of Age will be admitted to the Dress Circle and Boxes at Half-price.—Doors to open at Two o'clock. Evening Performance as usual at Half past Seven.

ROYAL PRINCESS THEATRE, Oxford-street.
MONDAY, AUGUST 11, THE GAMSTER, APARTMENTS, and the ALHAMBRA, 12, The Duke's Wager, Apartments, and the ALHAMBRA, 15, Twelfth Night, Apartments, and the ALHAMBRA, 16, The Duke's Wager, Apartments, and the ALHAMBRA, 17, Twelfth Night, Apartments, and the ALHAMBRA, 18, Twelfth Night, Apartments, and the ALHAMBRA, 19, Twelfth Night, Apartments, and the ALHAMBRA, 20, Twelfth Night, Apartments, and the ALHAMBRA, 21, Twelfth Night, Apartments, and the ALHAMBRA, 22, Twelfth Night, Apartments, and the ALHAMBRA, 23, Twelfth Night, Apartments, and the ALHAMBRA, 24, Twelfth Night, Apartments, and the ALHAMBRA, 25, Twelfth Night, Apartments, and the ALHAMBRA, 26, Twelfth Night, Apartments, and the ALHAMBRA, 27, Twelfth Night, Apartments, and the ALHAMBRA, 28, Twelfth Night, Apartments, and the ALHAMBRA, 29, Twelfth Night, Apartments, and the ALHAMBRA, 30, Twelfth Night, Apartments, and the ALHAMBRA, 31, Twelfth Night, Apartments, and the ALHAMBRA, 1, Twelfth Night, Apartments, and the ALHAMBRA, 2, 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The Earl of Arundel and Surrey has been returned without opposition M. P. for Limerick, his opponent, Mr. Russell, having withdrawn from the contest.



GREAT EXHIBITION FETES AT PARIS.—GRAND BANQUET AT THE HOTEL DE VILLE.



GREAT EXHIBITION FETES AT PARIS.—GRAND BALL AT THE HOTEL DE VILLE

TICLES FOR THE GREEK
arrived in the metropolis.

METEOROLOGICAL OBSERVATIONS.—At the Royal Observatory, Greenwich, the mean height of the barometer in the week was 29.765 in. The mean temperature was 63.4 deg., which is two degrees above the average of the same week in ten years. The highest temperature occurred on Friday and Saturday, when the means were 63.3 deg. and 66.1 deg. respectively, being from 5 to 7 degrees above the average of the same days. The wind blew for the most part from the south-west, but was generally calm.

SINGULAR FATALITY.—On Wednesday, a respectable master butcher named Varnell, living at 47, First-street, Wilton-street, Chelsea, expired in George's Hospital from the injuries caused by an accidental stab, which occurred on Tuesday last, at the residence of the deceased, in the neighbourhood of another master butcher, a neighbour of his, and the latter's wife sharpened his knife, placing the handle against his stomach, so that the blade was forward and in a few seconds afterwards the deceased, who was probably not aware of the danger, was stabbed in the back, and the blade of the knife, which was found to wards the other, and the blade of the knife was in an instant forced into his stomach. The injured man was taken directly to George's Hospital, where he was placed under the care of the principal surgeons, but the injury was so serious that skill could afford, he expired from the effects of the injury.



"NANCY," WINNER OF THE GOODWOOD CUP, 1851.

years old. Previous to the examination Mr. Pedley publicly declared that he would give £2000 to any one who would enable him to establish his objection.

The success of Nancy, beating Cossack only by a head, in the race for the Cup, was one of the events of the recent Goodwood meeting. It is considered that she could have made a better finish; but her jockey, thinking all was safe, gave her a pull when near home, and Alfred Day, close at hand on Cossack, taking advantage of the chance, came up, and, had it been two strides further, he was of opinion he should have been the winner. The backers of Nancy were by no means satisfied with the

jeopardy in which their success had been placed. "The moment victory was secure, the shouts of the northern division, who had backed the mare heavily, were treacherous, and she was thrown up, and thousands appeared to be a great deal disappointed; while many in the Stand looked not a little mortified at the Goodwood Cup, as well as the Ascot Cup, being carried off by a party so foreign to the aristocratic circle."—*Bell's Life in London*.

The piece of plate assigned as the Prize was the beautiful silver group, executed by the Messrs. Garrard, from a design by Mr. Cotterill, and founded on these stanzas, in Scott's "Lady of the Lake":—

Exclaim not, gallants! question not.
You, Herbert and Lufrance, alight.
And bind the wounds of yonder knight.
Let the grey steed bear his weight,
We destined for a sorer freight,
And bring him on to Stirling straight.

This group was engraved in the ILLUSTRATED LONDON NEWS of last week, with two other Goodwood prizes, the "Stewards' Cup" (the death of Lord Francis Villiers), and the "Chesterfield Cup," a superb cinquecento vase.



AMERICAN AND FRENCH EQUESTRIANS AT DRURY-LANE THEATRE.—MR. MCCOLLUMS PLATON TWO HORSES.—(SEE PRECEDING PAGE.)



VIEW OF THE COUNTRY NEAR RUSSIAN RIVER, 100 MILES NORTH-WEST OF SAN FRANCISCO.



NATIVE WOMEN.

NATIVE PORTER.

INTERIOR OF CALIFORNIA.

Certain travellers who have visited California have reported the country to be strangely deficient in natural beauty, a statement which the accompanying View goes far to refute.

This scene has been sketched by our Correspondent near Russian River, 100 miles north-west of San Francisco. Within thirty miles, i.e. country changes from the "oak plains" of Santa Rosa to the alpine scenery of this sketch. The land is equally rich; the game equally abundant; the climate, if possible, more beautiful. The red-wood pine predominates, but oak of a hardy description is not sparse; the wild grape and raspberry are very luxuriant; salmon and trout are plentiful; and the grizzly bears a little too numerous, if anything. This district, the "further back" (from the centre of civilisation), is fast populating. The rocks in the foreground of the Sketch contain 25 and 80 per cent. of gold; but, at present, the expense of working by machinery would not repay labour and cost. The scene of the Sketch is now the residence of an English gentleman, who intends cultivating as much of the surrounding soil as is practicable. The accompanying figures are portraits from the native population of this district; two of them are women in humble life, and the third is a porter carrying baggage across the Isthmus.

THE FIRST PUBLIC EXECUTION AT SAN FRANCISCO.

LYNCH law was never carried into execution with greater deliberation and more solemnity than at San Francisco on last June 10th and 11th. A number of the most respectable citizens, not less than two hundred, being convinced, as they state in their "constitution," that "there is no security for life or property under the law as now administered," being much annoyed at the escape of some criminals, and the slow process of the law in regard to others, formed themselves, the day before that date, into a Vigilance Committee for the protection of life and property. They bound themselves by their honour to perform every lawful act for the maintenance of law and order, and to "sustain the law when slightly and properly administered." They were determined, however, "that no thief, burglar, incendiary, or assassin shall escape punishment, either by the quibbles of the law, the insecurity of prisons, the carelessness or corruption of the police, or laxity of those who pretend to administer justice." The late fire, causing the destruction of the city, was generally attributed to incendiaries,

and crimes of other descriptions were frequent. "For more than three years," says the *Alto Californico* of June 14, "this state has been the nucleus of the largest emigration ever known. The great mass of the people who have thus given up old associations and journeyed to the Pacific were and are industrious, orderly, and patriotic men. With the good emigration the bad have come also. From every part of the habitable globe, but more particularly from the British penal colonies, California has received large numbers of the most daring, depraved, and reckless men ever indicted upon any community. The consequence has been that every crime known to the calendar of villany has been perpetrated upon the defenceless and orderly. Citizens have been assaulted, murdered, and robbed, not only upon unfrequented highways, but in the streets of crowded cities; houses have been broken open and rifled, and cities have been burned by the torch of the incendiary.

"Month after month has this evil condition grown upon the land. The police have failed, through want of energy or collusion, to arrest most of the perpetrators of crime—a weak, vacillating or culpable judiciary have permitted the 'quips and cranks' of legal gentlemen to shield the guilty—or insecure and ungarded prisons have allowed condemned and uncondemned to burst forth again upon society. In fact, the whole machinery of government which the people instituted had utterly failed to accomplish the good ends for which it was established."

It was while smarting under losses and injuries thus described, that the "200 most respectable citizens" forming the Committee of Vigilance, resolved to make and execute the law after their own fashion, and it was not long ere they had an opportunity of acting on the resolution they had come to. Their headquarters were a building on the corner of Sansone and Bush-streets. We quote what follows from the *Alto Californico*:

"About 9 o'clock on Tuesday night, June 10, a man carrying a bag containing something apparently very heavy, attracted the attention of the Whitehall boatmen, at their station on Central Wharf. He jumped into a boat with his bag, and pulled out towards the end of the wharf. But few moments had elapsed before Mr. Virgin, a gentleman who keeps a shipping office on the wharf, came down to the boat stand in pursuit of a person who had just robbed his office of a small iron safe, containing a considerable sum of money. The man with the bag was at once suspected, and a number of the boatmen started immediately in pursuit. After a sharp pull they overhauled him, when he threw his body overboard. After a very severe struggle one party of boatmen succeeded in capturing him, while another fished up the bag, which proved to contain the stolen safe. He was conveyed on shore and at once taken possession of by some of the Vigilant Committee, who conducted him promptly to their headquarters, where he was tried in presence of about eighty members of the conclave, sitting with closed doors, by them convicted, and sentenced to be hanged in the Portsmouth-square that very night. The precise mode of trial was, of course, a secret. During the time of its progress the citizens had accumulated in large numbers about the building and in Portsmouth-square, the bell on the engine-house of the latter locality having rung a signal to apprise the citizens of the proceedings going on. The populace were very much excited, but more orderly than we ever recollect to have seen such a numerous



LYNCH LAW IN CALIFORNIA.—SCENE OF THE FIRST EXECUTION IN SAN FRANCISCO, ON JUNE 10.



VERSAILLES.—THE GRANDES EAUX.—BASSIN DE LATONE.

ficial fountains—the Grandes Eaux—which he devised and carried into execution, is to this day one of the grandest holiday sights of the good people of Paris; and it is the tourist's duty, who visits the French metropolis, to see the fountains of Versailles. Accordingly, they played a very conspicuous part in the delights of the English visitors on Sunday last.

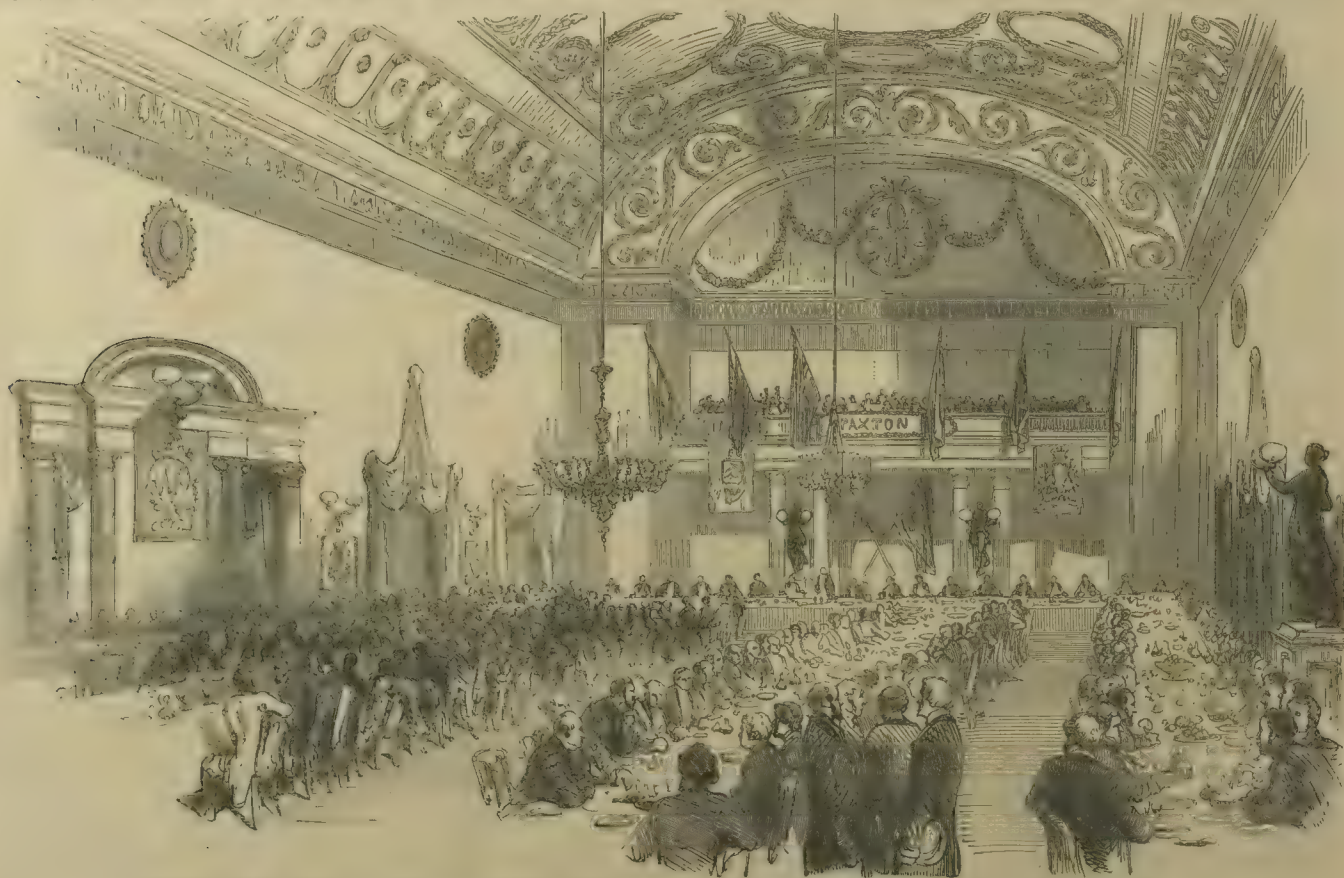
The Grandes Eaux, besides, are a comparatively rare sight. The Petites Eaux play, in summer, on the first Sunday in the month; but the orner only on great occasions, which are always announced in the journals. The Grandes Eaux are stated, in the last edition of Galignani's "Guide," to cost from 8000 to 10,000 francs every time they play an expenditure which we do not precisely understand, as the machinery, canals, and reservoirs have been paid for long since. It may be a great cost to keep the works in repair, and an establishment may be kept for the purpose, and Royal establishments are rarely planned with relation

to the number of persons actually requisite for the duties of the situation; and seeing that the fountains play rarely, they may be set down at a considerable sum, with which, however, we have little to do at present, except that it proves the anxiety of the French authorities to give their English visitors a right royal welcome.

It matters not to describe the several fountains. The Bassin de Latone is one of the most beautiful of them; this we have engraved, with the Prefect of the Seine showing his visitors the fountain in full play.

The locality is thus described:—"The Parterre de Latone lies between the Parterre d'Eau and the Allée du Tapis Vert. On the right and left are declivities which form a curving road, skirted by yew-trees, and bounded by a close hedge, along which are ranged statues and groups in marble. Between the two declivities just described is a magnificent flight of steps leading from the Parterre d'Eau to that de Latone, at the

top of which are two vases of white marble exhibiting the sun, the emblem of Louis XIV. These steps lead to a semi-circular terrace in advance of the Bassin de Latone, and descend, by two smaller flights, to a lower terrace, on which this elegant basin is situated. These steps are ornamented with twelve beautiful vases, enriched with bas-reliefs. The Bassin de Latone presents five circular basins, which rise one above another in the form of a pyramid, surrounded by a group of Latona with Apollo and Diana, by Marsy. The goddess implores the vengeance of Jupiter against the peasants of Libya, who refused her water; and the peasants, already metamorphosed, some half, and others entirely, into frogs or tortoises, are placed on the edge of the different tablets, and throw forth water upon Latona in every direction, thus forming liquid arches of the most beautiful effect. The tablets are of red marble, the group of white marble, and the frogs and tortoises of lead. On each side of the pyramid a column of water rises 30 feet, and falls into the basin."



DINNER TO JOSEPH PAXTON, ESQ., AT THE NEW ASSEMBLY-ROOMS, DERBY, ON TUESDAY.—(SEE SECOND SUPPLEMENT PUBLISHED WITH THE PRESENT NUMBER.)

EXHIBITION SUPPLEMENT TO THE ILLUSTRATED LONDON NEWS

No. 509.—VOL. XIX.]

SATURDAY, AUGUST 9, 1851.

{ TWO NUMBERS, 1s
WITH HALF-SHEET SUPPLEMENT GRATIS.



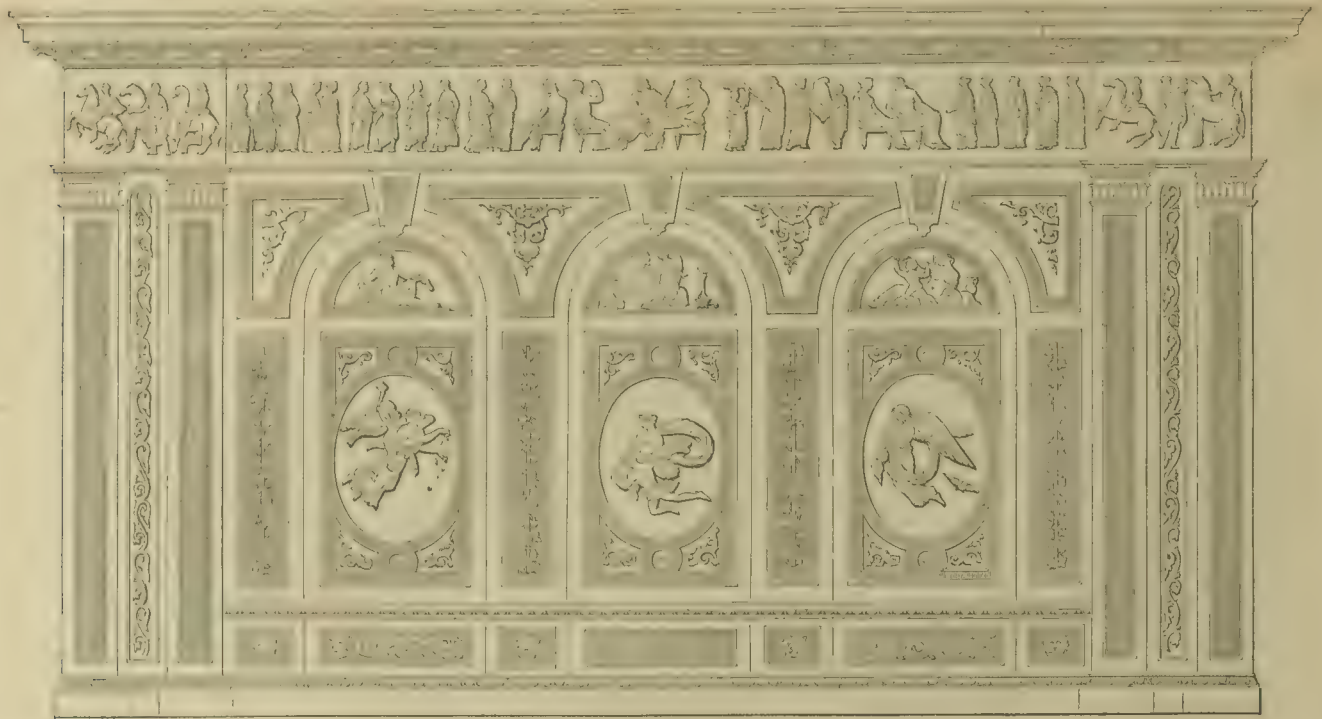
THE GREEK SLAVE. BY MIRAM POWER.

The Greek Slave, by Power, has attracted so much attention, and received so much eulogy from the multitude, that we are induced to give a representation of it from two distinct points of view. There can be no doubt that it is a work of considerable merit of execution; but we must be permitted to question its claim to rank with the highest productions

of the sculptor's art. We shall enter at large upon the grounds of our exception to it in a future article on Sculpture. In the meantime, we may generally state that our objections to it are that the figure in itself is ill-studied, and the attitude constrained and inelegant; whilst the incident supposed to be represented—that of a modest female forcibly

exposed in a slave market, and keenly sensitive of the humiliating indignity to which she is subject, deprives it of that charm which attaches to the noble figures of ancient art, wherein an obvious innocent unconsciousness of *déshabillé* prevents all compunctions on the score of propriety.

these purposes, and around supply sufficient. It is, perhaps, the only museum in record of a great public exhibition which has received troops of visitors for a period of three months, without having been closed up for a single day to be repaired or refreshed. This Exhibition is independent of such necessities, for which it is partly indebted to its structure, being a self-acting duster and cleaner



WALL DECORATION IN MARTIN'S CEMENT.—BY STEVENS AND SON.

WALL DECORATION IN STEVENS' MARTIN'S CEMENT.

This chaste and elegant piece of work, from the designs of J. T. Knowles, Esq., is intended to show the various purposes to which the above cement can be applied. A minute examination convinces one of the great beauty of the article in its pure white state, as used for the architectural enrichments of rooms, while some portions of the design demonstrate its excellence in the shape of scagliola work; and others shew how well suited it is for painting and gilding upon, which processes can be performed in a few hours after the cement is put up. This material is fireproof, and susceptible of the highest polish.



SILVER INKSTAND.—BY LAMBERT AND RAWLINGS.

SILVER INKSTAND. LAMBERT AND RAWLINGS.

This is a very showy affair, almost too showy for our taste. In the centre we have a figure of Britannia; and, on either side, smaller ones of Commerce and Plenty, executed in frosted silver, and which, we presume, are intended as handles to the covers of the ink and water bottles. The tray in front, which is a shell pattern, is richly gilt.

CLOCK-CASE. DESIGNED BY J. BELL.

Mr. Bell has contributed more to ornamental manufacture, in the plastic line than, perhaps, any other artist of the day; and the present is by no means the least happy of his productions, coming, as it does, within the scope of legitimate sculptural decoration of a work of utility. It is styled the "Hours Clock-Case," from the fact of the face being embellished with a bas-relief representing the twelve hours circling round the clock; which itself has an enamelled dial, "representing the sun, its centre a flying phoenix, which fable relates is born anew every 600 years." At the base are two figures respectively illustrative of repose at evening and the waking to labour in the morning. The apex is crowned with a figure of Psyche, or the soul, looking upward, emblematic of eternity. The whole is prettily conceived, and pleasingly designed; though it might, perhaps, be improved in subsequent copies by omitting the void interval between the figures and the clock face, which produces an effect of flatness which is not satisfactory. The connexion between "the hours" and the clock would also be more distinctly marked by this alteration: the figures might, in short, be represented as supporting it through space. Some modification would, in that case, be necessary in the clock-face itself, which, instead of representing the sun,

should represent a clock-face *tout pure*. This work has been produced in electro bronze, by Messrs. Elkington, the exhibitors, in their best style.

SILVER VASE. BY WAGNER, OF BERLIN.

One of the most interesting objects of art contributed by Berlin to the Exhibition of Industry is a magnificent silver *épergne*, from the establishment of Messrs. Johann Wagner and Son, silversmiths and jewellers to the King of Prussia. It is 4½ feet in height, and weighs 80 lb. It was designed and executed solely by M. Albert Wagner, to whose artistic taste and skill it does the greatest credit. A unity of design runs through the whole. The artist has embodied the "Progress of Mankind to Civilization, under the guidance of Genius." The group of figures at the base, which are designed with vigour and freedom, represent man in the first stage of development, and as the hunter and herdsman. The female figures above denote the blessings of abundance attending the more regular pursuits of cultivation and husbandry. The bas-reliefs which encircle the outside of the vase have a reference to both these ages. Here closes the external struggle with nature. From within rises a palm-tree, surmounted by Genius bearing a torch, and strangling the evil principle of ignorance, typifying the internal culture of the soul to its perfectibility. The figures are sculptured, embossed, and cast, the workmanship of every part being of the finest description. The vase was exhibited for some days in Berlin before being shipped for England.



SILVER VASE.—BY WAGNER, BERLIN.



CLOCK-CASE, DESIGNED BY J. BELL.—BY ELKINGTON AND CO.

ELIZABETHAN GRATE.
PEIRCE.

This is a very handsome and satisfactory production. It is a fac-simile of one made for the drawing-room of the Earl of Ellesmere, at Worsley Hall. It is in the pure Elizabethan style: the bars are of dead polished iron, the back of fire-lumps, with cast-iron ornaments on the upper part; and the grate is supported in front by two handsome dogs of solid British silver. The ornamental curtain around the grate is after the pattern of one made for the contraction and cure of smoking propensities of a large chimney at Carew Hall, the seat of Lord Carew. The Elizabethan fender is also of solid British silver; and the general appearance of the whole is appropriate to a stately baronial hall.

VASE IN ELECTRO-PLATE.—
ELKINGTON.

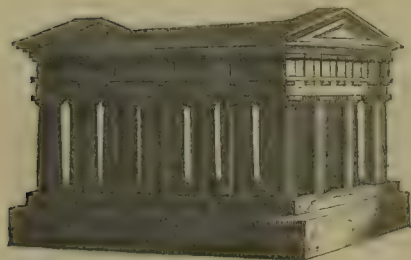
This very handsome vase, designed and modelled by Mr. W. Beattie, is intended to represent the Triumph of Science and the Industrial Arts in the present Exhibition. The style is rich Elizabethan. On the body of the vase are four statuettes of Sir Isaac Newton, Lord Bacon, Shakespeare, and Watt, respectively personating the genius of Astronomy, Philosophy, Poetry, and Mechanics. Between these figures are four bas-reliefs illustrative of the practical operations of Science and Art; whilst on the base their benign influences are typified by figures, the overthrow and subjection of War, Rebellion, Hatred, and Revenge. The recognition and the reward of these ennobling pursuits are symbolised by the figure of his Royal Highness Prince Albert, on the apex, who, as originator and patron of the Exhibition, is awarding the palm of honour to successful industry. The height of the vase is four feet. The execution has been very carefully and successfully carried out.

MONUMENT TO THE EARL OF DURHAM IN CANNEL COAL.

This model has a double interest, first, as a memorial to a departed statesman of undoubted ability and patriotism; and, secondly, as a specimen of the capabilities of the material in which it is produced. The cannel coal is of a very hard and clean quality, and is nearly as available for the purposes of sculpture as jet, which it much resembles.



VASE.—BY ELKINGTON AND CO.



CANNEL COAL MODEL OF THE EARL OF DURHAM'S MONUMENT.



ELIZABETHAN FIRE-PLACE.—BY PEIRCE, JERMYN-STREET.



CANDELABRUM.—AUSTRIA.

CENTRE-PIECE. ELKINGTON-TONS.

This is a large and showy centre-piece for eight lights, in silver and electro-plate. The design is of a very ordinary character, by which we would imply no disparagement of the labours of the producers, but rather a reflection upon the tastes of purchasers, who "ordinarily" love to load the centres of their tables with as large and impervious a mass of plate as they can afford to purchase. To produce these structures, little boys are called into the service by dozens, without having time to dress themselves, and there they stand in tiers, with fruit baskets upon their heads, and thorns or unkind rocks wounding their unprotected feet. One of the greatest evils of this style of table furniture is that it intercepts the view across the table, both side ways and lengthways—obstructs conversation; and not only that, but that interchange of smiles and intelligent regards in which half the charm of a social party consists. We should be glad to see these pompous displays—we might almost call them *pompes funebres*—discarded, something more rational, something quite as handsome, but less intrusive, supplied in their place. Indeed, Messrs. Elkington themselves exhibit a dinner service, designed from the antique by the Chevalier de Schlich, which is perfectly to our taste. Here the centre-piece, which is of elegant design, does its duty as a piece of ornamental furniture, without obstructing the free circulation of air and thought in the midst of the table; adds to the effect of a handsome banquet, without monopolising all the attention to itself.

PIANOFORTE. BY MONTAL.

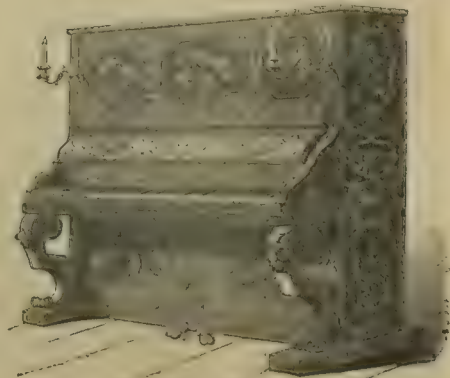
This is a very elegant piece of furniture, in rosewood, richly embellished with marqueterie and bronze ornaments.

CANDELABRUM. AUSTRIAN DEPARTMENT.

The design, by B. de Bernardis, a German architect, is good as an instance of how the Italian styles are understood in Austria. It is very elegant, and the massiveness is placed where it should be—in the base. It was produced at the foundry of the Prince of Salons, at Vienna; and it must be remarked, despite what has been said of German casting, that this work is not superior to that of the Coalbrookdale Company, of which several samples of large dimensions, and in various styles, are in the Exhibition.



CENTRE-PIECE FOR TABLE.—BY ELKINGTON AND CO.



PIANOFORTE, IN ROSEWOOD.—BY MONTAL.

ARTISTS' IMPLEMENTS, &c.

FROM the earliest history of painting, we learn that artists were invariably in the habit of mixing their own colours and making their own brushes. This practice has continued with some variations, but the principle of our own time. For information with reference to the former fact, we would refer to Mrs. Merriell's elegant translation of Cennino Cennini's "Treatise on Painting," which was contributed to our art literature in 1844, and deserves to be extensively known. There are but few, if any, of our artists who now grind or temper their colours, but who, on the contrary, prefer purchasing them from the colourmen ready for use. This practice forms a great part of the art, and, in consequence, the consequence to its progress. The artist, it must be admitted, thus gains some advantage over the old method; although that knowledge of the properties of each colour, its durability or fugaciousness, with which the masters of old were necessarily acquainted, is by this course, in most cases, denied to the moderns. So seductive is this plan, that even the artists of old England, who have, upon their arrival in England, fallen into it. It is well known that Mr. Sang, amongst these, when he left home for Italy, partook of the system generally adopted here. This facility he found to his cost not always advisable with regard to every colour; and he had to fall back upon the practice of his native country, and that of many of his Munich brethren in art, and he prepared most of his media now himself, and hence that unrivalled brilliancy and softness of colour, which are exemplified in all these artists' pictures painted within the last six years. It may be questioned whether the permanence of ancient pictures is not attributable to the elaborate insight of their painters into the nature of the pigments they made use of, and, above all, to the simple manipulation of their works, and the few colours actually enlisted into their service. It is obvious that the number of colours enlisted before the time of the present is being continually augmented; and now, as may be seen by any list procurable at artist's warehouses, they amount to an aggregate almost sufficient to deter the beginner from entering the lists of art. To those who would wish to make themselves conversant with the several names and the properties of pigments, we would recommend an attentive study of Mr. Field's "Chromatology," who, to a profound chemical research into the capacities of all colours for good and ill, adds much general information valuable to the artist. Upon matters of detail it must be obvious we should be necessarily terse; although it is difficult, at the same time, to confine ourselves to generalities where the subject is so replete and tempting; and therefore we plunge at once *in medias res*. It is then with "Artists' Implements" of our own period with which we have to deal, and as they appear at the Exhibition of which we have to write. We will, therefore, append any observations we have to make to the several vendors or review, as far as possible, his counterfeits shilling amongst his sterling copies.

And here, as a matter of paraphrase, we would say a word upon testimonials. We cannot but consider that the readiness with which artists in general give these written vouchers to the character of the materials submitted to them is deserving, in some instances, of the severest reprobation. Colours are at once pronounced to be good and enduring, that have not been tried more than a few days, if tried at all. Pencils and brushes as quickly obtain certificates for excellence, although they have not undergone the ordinary ordeals to which they ought, and will have, to be subjected. And how is this, that a body of men, well known for their refined sensibilities and exalted notions of honour, should thus thoughtlessly give force and value to the designs, it may be, of the mere charlatan? A box of paltry colours can have nothing to do with the inducement. Can the parade of name, which is afterwards to be made in circulars and advertisements, be sufficient to account for so much of confidence? Are we to attribute it to that unbusiness thoughtlessness, to which most men of talent and genius are said to be prone? In any case, it is a custom which reflects discredit upon the arts, and tends to cast suspicion upon testimonials in the mass, the more particularly when the name is attached to the article, and the artist, of the *kind*, although the uses of the material subscribed to are identical. In justice, however, to the artists who have thus pledged themselves to the excellence of some description of materials, we may state, as a caution to them personally, and to the public generally, that these generalising have been grossly imposed upon—colours, crayons, and pencils having, in most instances, been of the most inferior description and quality for the purpose of inferior and trashy productions.

No. 1 in the Fine Art Court shows us several contributions from Mr. T. Miller, of Long Acre. These consist of specimens of paintings in "silica colours" and "glass medium," but which appear to exemplify no one particular virtue unattainable by other pigments.

It is indeed to be regretted that the artists who put their money upon modern art as much for the love of it for its own sake, as for an investment of capital. It is likewise well known, that whatever the leading connoisseurs in art purchase, at once rises in value from the fact of their choice having fallen in that direction; and that such works, when brought to the hammer, fetch much higher sums than their original price, by reason of the *prestige* acquired by being selected by men whose judgement is generally reliable. But, in the case of the painter, if he is to invest money, there exists the pleasing duty of exercising a refined discernment, and the legitimate fame consequent upon the title of a judicious patron, and the attendant acceptance by the public that such a desire for acquisition is prompted by an elevated intellect far above the average run of men. But suppose a picture is found to crack—no fly—to fade—its shadows to lose their transparency—the "light within" to become without—one colour to sink beyond reach of the power to glaze in the opposite extreme—a sky in its pearly greys to turn green, and, in a word, after a few years this picture should retrograde in its evidences of talent, and from a marvellous production become a tame leathery and rapid dab, what then? Its undoubted genuineness may for a brief period keep up its price. It is doomed to sink; and, but for its place in the market, and from the rooms of Christie it will fall to those of Leicester-square, to the exquisite mortification of the painter, if living—to the injury of his fame, if dead; and, finally, to the serious detriment of modern art, as it would serve to awaken its patrons to the mutability of their investments and consequent impolicy of their purchase.

Most of the pictures themselves, more particularly that of the "Genius of Music," are unimpaired for considerable ability in handling, and a correct probatory course. In the "Departure of the Romans," we fancy we detect amidst its "crick," more particularly in the orange mantle, in the surge of the sea, and on the shore, an indication of "body," and the presence of a *medium* which belongs less to the element of water, than that of gums, resinous compounds, or of oil. As a work of art, we object not to the use of any of the materials, but to deal with it as an evidence of the powers of a particular and expressive hand. The artist, if he is so desirous, that for the sake of art, that which appeals to us as possessing extraordinary claims upon attention, should have brought with it the first necessary proofs of superiority.

The brushes in this case appear admirably made; and, in this respect, Mr. Miller, we believe, stands almost alone, having had a long practical experience in the branch of art, which requires an intimate knowledge of the wants and caprices of the artist.

No. 8. Rowney and Co., Rathbone-place.—These gentlemen savour a good deal of the fashion of the time, and give us an almost bewildering classification of colours. Their dividing Naples yellow into tints is, however, a valuable exception, and their desire to supply the artist with a cheap, and, at the same time, a good article, is entitled to praise.

No. 5. W. H. Kennerly, Bromley, gives examples of crayon painting, executed with his Venetian pastels, which are interesting to the eye, and, therefore, adapted to many decorations hitherto beyond the reach of ordinary painting.

No. 6. Roberson and Co., Long-acre, show a very good selection of canvas, painting-brushes, and pencils, which is indicative of a sterling respectability without meretricious allurements. His palette-knife, for placing the colour on the palette, or pencil, without the aid of the brush, is a neat adaptation of the common trowel-handle, and will do much service, where boldness of impasto is required. There are several specimens of water-colours, in collapsible tubes, admirably adapted for sketching from nature; and a newly-invented oil sketch-book, very light and convenient, and which enables the sketcher to carry two wet paintings without injury. The prepared canvas in the same case is worthy of remark, from its being a successful attempt to give to that fabric the surface of fine panel.

No. 7. Messrs. Reeves and Sons, Cheapside, London, contribute a case of some importance to artists, inasmuch as it contains the proofs of an efficient substitute for the far-famed black-lead mine of Cumberland, which is now thoroughly exhausted. It is well known, that for all purposes having reference to the use of black-lead of Cumberland was unsurpassable; that no other could compare with it in quality, and that, in the absence of grit, or was so easy to erase; indeed, that no other yet found could be thus made use of in its natural state. That from the Balearic Islands is "cendry," that from Ceylon, though purer than any plumbago known, is the excess of its carbon, and the small portion of iron and earthy

matter, is too soft and flaky; that termed Mexican is really produced from mines in America, and is also suitable and earthy; Other varieties from Sicily from California, from Davis' Straits, and elsewhere, have been tried, but all have proved unfit for the use of the artist. Cumberland lead is the only black-lead that in its native state could be cut into slices, and thus be inserted into the channels of the cedar pencils, this being alone a remarkable test of its superior fitness as a medium, while the substitutes for Cumberland lead, and indeed for all of the varieties of the leads before mentioned being inserted into pencils variously designated "prepared," "purified," or "composition." These different leads, by means of gums and resinous matters, are either kneaded in a plastic state and forced into the channels of the cedar wood, or more frequently combined and ground with substances with which they will bake to the required hardness, or, moist, as they will fuse, and the mass solidify when cold. Lustre, intense colour, freedom in working, and readiness of erasure, Cumberland lead possessed in an eminent degree beyond all other leads known; but its uncertain temper and occasional grit—properties common to all leads in a natural state—gave rise to its amalgamation with other substances which have been enumerated; and though some of the qualities in which Cumberland lead failed, have been obtained by varying success, yet the amalgamation of these and the valuable qualities when pure have in the same ratio been deteriorated and destroyed. Thus the artist has been left to choose between the evils of a native and a spurious lead, until the somewhat recent discovery of Mr. Brockdon of a process by which Cumberland lead is made perfect. It would seem that these pencils are especially made for Messrs. Reeves and Sons, and that they are unquestionably what they affect to be. Another important quality of successful trade enterprise in art is to be found in the water-colours prepared with wax, as shown in this case. They dissolve with ease, possess great volume and transparency; and, moreover, they cannot be converted into flint by hot temperatures, so often the fate of the ordinary water-colour. The introduction of a medium of the purest wax into the manufacture of water-colours was a stage in the art of water-colour painting deserving of honorable mention. It has given a decided character to the new facilities of unapproachable character, and tended to rank it very close to that of oil, which it surpasses in its powers of drying, the advantages of smaller space, and ease of carriage. Very many have been the attempts to give body to the colours used with water, and a variety of media have been used for this purpose. One of these is the more particularly worth mentioning, as it is the only one which anything like a permanent and successful result has been attained. It is a medium which followed a too confiding credulity. We allude to the use of honey for the purposes above stated. This medium certainly had the desired result of keeping the colour with which it was mixed in a moist state; indeed, if the brush was too fully charged with it, those parts of the drawing to which it was applied would not dry, unless in a hot weather, and, in warm rooms, dry for some time, and even when dry, such drawings, if exposed to a humid atmosphere, became "tacky" again in their folio or elsewhere, and stuck to their unctuous companions in the most sweet but destructive union. A drawing finished with these colours could not be left a moment with safety. The flies, attracted by the tempting treat, would moisten the choicest parts with their proboscis, and tattoo the human face divine, or give to the work of art the appearance of being ravaged by swarms of insects. It was no unusual thing to find a drawing disappear from a common, a *chateau* shattered and unroofed in a night, and a litter of pigs and a cow or two carried away in a day. Nor was the artist himself exempt from the annoyance of their perseverance and pilferings. To paint from summer nature in the open air was to look through a swarm; and the head of the luckless draughtman became in a little time the midst of a confusion of descriptions, attracted by its virtues, assembled at the opening of this box of horrors, and ruthlessly attacked and devoured the creations of art under the very nose of the designer. Nothing came amiss to them. Fresh and gushing mountain streams were rendered dry in a twinkling, and the salt and boundless sea left nought but a sheet of paper. Like Orpheus, they moved whole rocks, and levelled mountains with a speed which would raise a cry of railway competition. The foliage of the forest and the herbage of the plain changed into sterility and their verdant verdure into a flaccid and lifeless yellow. It is even asserted that a large spider, painted with the fidelity of life, possessed no terrors sufficient to overcome the attractions of its saccharine formation.

The fields of art are happily subjected to many visitations of the fly—would that their causes were as easily estimated and as readily removed.

The allusion to a temporary false step in the onward progress of chemical research in art naturally—although in a very opposite category—directs our attention to the subject of "frauds," a very strong term, but nevertheless true—frauds upon artists. It must be in every father's experience—in that of every director of youth—that there is a particular period in a boy's life when the yearning for a "box of paints" becomes painful, according to the age, and the degree of poverty which surrounds its possession. A guinea obtained, the next fancy-dresser is resorted to for the much-coveted box. There it lies upon the counter, with its lid slightly and mysteriously raised, displaying just enough of its contents to increase a desire of ownership. The price secured and borne homeward, paper ready, and plate upturned, the attractive colours are rubbed one by one in neat array upon the desk. A good specimen of the "box of paints" is sent to the artist, and the work begins. All the efforts of the tyro to imitate that tint and shade, and the fidelity of the foreground are of no avail. Time and perseverance but add to the vexation. His colours are poor, weak, thin, and washy. He is, however, ignorant of this fact. Young and confiding, the shop which boasts of being "established" at a period when his father was a boy, would never stoop to cheat. He throws aside this attempt and tries again, and the same qualities of the colours are again penetrated through the paper, or for want of sufficient grinding, their crude and earthy particles are floated about for an instant on the surface, and the next left in spots and patches. Here is a young and ardent lover of nature, stimulated by a noble mind and an intellect delighting in invention, shamefully surrounded in his first encounter by disheartening difficulties, which are the more serious because their cause is not understood. At the very beginning of the career of the artist, he is rudely repulsed by the sordid and fee-seeking, who sell him a clumsy and earthy palette, and the artist, who either Talent, or his senior partner Genius, are within. There exists not the shadow of excuse for this abrupt rebuff. The profits upon art appearances are large and ample; and the thus adding to positive extortion, the intimidation to modest merit, is as cruel as it is dishonest. But, says the advocate for candour, any description of colours will do for the first steps of the artist, if such be the case, why charge with the artist? But it is not the fact, and the artist, who is the artist, who sets the mark; it is a correct one of music, who will not hesitate to set a girl down to a piano "of any sort;" but will any rational person, who is impressed with the divine gift of the appreciation of sweet and harmonious sounds, affirm that such a course would not tend to vitiate taste and injure an otherwise correct ear? But we must restrain ourselves. Our indignation would carry us beyond our limits; for in the indulgence of it we should have to bring forward a quantity of "damning facts" capable of swelling a volume, much less the necessarily prescribed space of our Journal. The little we have said will be appreciated by those who, through a love of art for its own sake, follow it from poverty or necessity.

We shall add a few more remarks, partly borrowed from an article by Mr. Brockdon, which is a very valuable and important auxiliary to art than would at the first thought be supposed. It is well known that lead dust, lead dust, or inferior plumbago, is combined with sulphuret of antimony, or pure sulphur; and the greater the proportion of this ingredient, the harder the composition. When ground with the lead—generally that called Mexican—the compound is put into an iron pot, or frame, and subjected to the degree of heat required to semifuse the compound. The mixture is then poured into a mould, and, when it has cooled, it is turned out, and is then used as a block, ready to be cut into slices, and inserted in the cedar.

The impossibility of rubbing out a composition when sulphuret of antimony is used, led to the rejection of the sulphuret and the employment of sulphur only, treating these ingredients as before. This makes a great difference in the quality of rubbing out, but possesses, in a great degree, the former quality. The sulphuret is readily set free by bodies which attract it, and memoranda made with this composition can be reproduced although rubbed out, so far as with such composition is practicable. If the place where the writing was set with an alkaline liquor a sulphate will be formed; and, if, after trying, it be again wetted with acetate of lead, it will exhibit the property of rubbing out. This is obviously a most dangerous property, and one which requires the greatest care. The sulphuret may be again reproducible. To an artist it may be very injurious as regards the purity and security of his productions, for many of the colours which have metallic bases, are liable to be affected if they come in contact with the lead of sulphured pencils.

A ready and simple experiment will place our readers in possession of an infallible test, and this is the subject of the present article, with whom the fact is of consideration from so deceitful an instrument. Draw some lines with the suspected pencil on a sheet of paper, and place these lines in contact with any bright, smooth, silver surface—a spoon, for instance; in a few hours, if these lines contain sulphur, corresponding dark lines will be found on the spoon, formed by the action of the sulphur on the metal. A good black-lead pencil may yet more readily be detected, if it should work freely, be free from grit, yet without a greasy, soapy touch; bear moderate pressure, have a lustrous and intense black colour, and its marks be easily erased. It should be borne in mind, however, that no pencil appears to be the same at all times. This arises from the nature of the paper, whether hard or soft, or the condition of the atmosphere, which affects it materially. The same pencil, on the same paper, under dry paper, will mark as if four different pencils had been used. The writer or darker degrees of lead are weaker, and yield more readily than the harder varieties.

The varieties of German pencils, with ornamental exteriors, which have recently been imported in large quantities, are, it appears, made of clay mixed with Bohemian lead, and a glass which fuses at a moderate temperature; these materials are ground in water together, and dried slowly to a stiff plastic state, and then put into a vessel like that used for forming machine caroni; under a powerful press this composition is forced through holes in the bottom of the vessel, thus forming the material into square threads of the required sizes. These are laid in convenient lengths in wooden troughs, which keep them straight until they are thoroughly dried. They are then laid in similar troughs or channels on iron plates, and put into a muffle, or furnace, subjected to a degree of heat sufficient to render them hard and insoluble. The plates are then placed into the channels in the wood, and glued there; the different degrees of hardness depend upon the proportion of the ingredients. All these pencils, however, are harsh in use, and their marks cannot be entirely erased.

No. 8. Green and Fahey, Charlotte-street, Portman-place, exhibit folding drawing models in three series, illustrative of perspective, and the principles of light and shade, which will be found of service both to the artist and the student.

No. 9. J. E. Cook, Greenock, Scotland, exhibits prepared panel for amateur painting, which requires but a day or two to be ready for the artist. Mr. Cook is deserving of much praise for this attempt to give facilities for the obtaining of material to the young beginner, who is too often cramped for the want of the necessary funds. It is related of William, that, by partly pulling out a drawer from a set, he made himself a table, and that Sir John Lubbock, who has since obtained his first brushes by taking the hair off the tail of a favourite cat.

No. 31. F. Harvey, Oxford, shows an easel for artists sketching out of doors, containing everything required. This is a judicious arrangement of materials, and one hitherto much wanted. We trust, it will not be long ere greater activity be given to the trade of which Mr. Harvey is a member, by the appointment of professors of painting, sculpture, and architecture at our Universities. Why should not the youth of England, in their more docile years, acquire a taste for, and a love of art, the more as they are in after life to become patrons, and sit in learned conclaves at committees of taste upon the merits of the rival works of the greatest men of their day. It would tend greatly to rescue them from egg throwing and chicken lizzard, and other low and frivolous pastimes, too often the resource of those who have nothing to do, rather than the offspring of innate taste. The student who has no professors to guide him, should painting be driven from the seats of learning?

No. 129. Wolf and Son, Spitalfields.—A selection of chalks and Athenian crayons, which appear of a superior description.

No. 130. E. F. Watson, Piccadilly, has sent some excellent specimens of glazing, which contrast strangely with the cheap gold frames around. Here a new artist, but who are aware how much their productions depend upon the frame in which they are surrounded, would be tempted to appear surpassingly beautiful in one frame, it shall seem poor and ill-conditioned in another. This perception of the class of frame required for the particular style of picture is granted to but few of our framemakers; and we are led to believe that it is of the fact that Mr. Watson being an amateur artist himself, that it is to be attributed his possession of the gift in no ordinary degree.

It is not here to be understood, that the cheap "frames" now so much in vogue, which meet us at every turn, are the dearest the artist can purchase. The yellow preparation of their groundwork, but once, and barely, covered with gold (and that "gold" too often of a spurious Dutch character), peers through in unutterable poverty of aspect upon the slightest contact or friction, while the warmth of a room creates gapping crevices at each juncture, and cracks and shivers the composition, until they cannot be distinguished from the most inferior of the green wood and its shabby disguise, upon which they had been so unceremoniously placed.

It may be taken as an axiom, that an oil painting should never be exhibited without a good frame, or a drawing without being properly mounted.

No. 22. T. Carrick, Montague-street, Portman-square.—Mr. Carrick is a very miniature painter, but he cannot recognize any additional virtue in white marble, as a "ground," over the ordinary material in ordinary use, to compensate for that coldness of general effect which will necessarily arise and pervade the work from the nature and tone of the marble. It certainly, for many purposes, offers considerable inducements to the painter, and its granular and regular surface renders the work more capable of finish; but its hue lacks the warmth of ivory, and assimilates little to the flesh tint of the human countenance, so that of any hard substance would not cause the work to chip, and even the application of the finger nail to make it "fly."

No. 245. Gear, J. W., Charlotte-street, Fitzroy-square, exhibits a composition to supersede ivory for large water-colour paintings. The inventor, who is likewise an artist, informs us that it can be manufactured of any requisite size without a joint; the colours, he adds, appear brilliant and clear without the aid of a varnish; and, as it is not so hard as ivory, without the brittleness of other substitutes, it will be found deserving at least of the attention of the artist. We have no other means of judging of its merits than the single sample in the Exhibition, which, being completely covered with a drawing of but average talent, denies us all opportunity of doing more than quote its discoverer's words. This and similar inventions to supersede ivory, which once could only be thought of as a limited and inferior substitute, where this is the object, no longer of importance, as ivory, by rotary motion and fixed vertical saws, can now be cut into sheets of almost any extent. This observation will therefore likewise apply to

No. 260. Sir W. Newton, Argyle-street, who contributes several miniature paintings of his own, to exemplify a power he possesses in securing the joining of ivory together without the seam becoming apparent. These specimens are, however, not intended to supersede ivory for the purpose. The seams, to our eye, are apparent, and more particularly in that of "The Homage," where a join runs the full length and breadth of the picture, in defiance of the thick and heavy "handling," obviously intended to hide it. And this undue amount of colour appears to us to be the mask chosen to conceal the joins; and the consequence is already, as will be yet more so, that a departure from the customary thickness of miniature manipulation will carry with it a perishability hitherto foreign to this course of art. Even now the paint is blistering and crumbling from its "ground," and large patches are ready to fall off in scales so soon as the glass is removed, or the frame meets with the slightest shock.

In Class 2, amongst the "Chemicals," will be found an exceedingly interesting case from the firm of Messrs. Winsor and Newton, of Rathbone-place. We well know that the artists of the present generation are essentially practical men, and have very extensive chemical works for artists' colours in the neighbourhood of Kentish Town. Here they show samples of the colours produced by them, many of which cannot fail to strike the eye with their great purity and richness; more particularly the purple madders, the extract of gamboge, the madder carmine, and the oxide of chromium. They likewise exhibit the dense shade of sine, or Chinese blue, which is produced by them, and the sulphate of barytes, or constant white, which, had it been discovered earlier than it was, would have saved many valuable drawings from the sacrilegious hand of the restorer, nearly all the white for water colour, sold for that purpose as "constant," turning black in a few years. The paper marked palettes for water-colour painters in this case are a novelty.

In the same Class—Chemicals—Mr. Parrott, the artist, of 7, Cleveland-street, has deposited some specimens of a semi-transparent brown colour, from the emul of corn, by the admixture of which, in oil colours, or dilution in water, many shades are of course obtainable and, as the colour itself certainly differs from most other browns in its properties, we beg to direct the attention of the chemist to the discovery, that these may be known of its components. It, moreover, serves to show that the artist, who has no other means of obtaining the colour, once necessary duty of analytical research into the various natural products by which they are surrounded, with a view to render them practically subservient to the requirements of their profession.



THE ZOLLVEREIN DEPARTMENT.—LOOKING WEST.

THE ZOLLVEREIN DEPARTMENT.

The Engraving on the preceding page gives a comprehensive view of that portion of the East Nave (looking west) appropriated to the Zollverein Department, the courts of which branch off right and left. The large tent-like object bounding the foreground is the tent containing the famous Dante window from Milan; the equestrian statue to the rear is the colossal Godfrey de Bouillon; and in the foreground are the Amazon, by Kiss, of Berlin, and the Bavarian Lion, which we have engraved and fully described in former Numbers. Around are various objects of Sculpture, which have been very liberally contributed by the States belonging to the Zollverein.

MAUDSLAY'S COIN-ING PRESS.

The coining press is worked by a double cylinder direct-acting high pressure engine, on the shaft of which is a metallic pulley of 35 inches, and a fly-wheel of 72 inches diameter respectively. The cylinders are each of 5 inches diameter, and the length of the stroke 18 inches. From the pulley of the engine a strong leather strap passes to a drum of 56 inches diameter on the main shaft of the press, by which motion is given to the cross-head and other parts of the machine: the drum is attached to the engine fly-wheel, of 64 inches diameter.

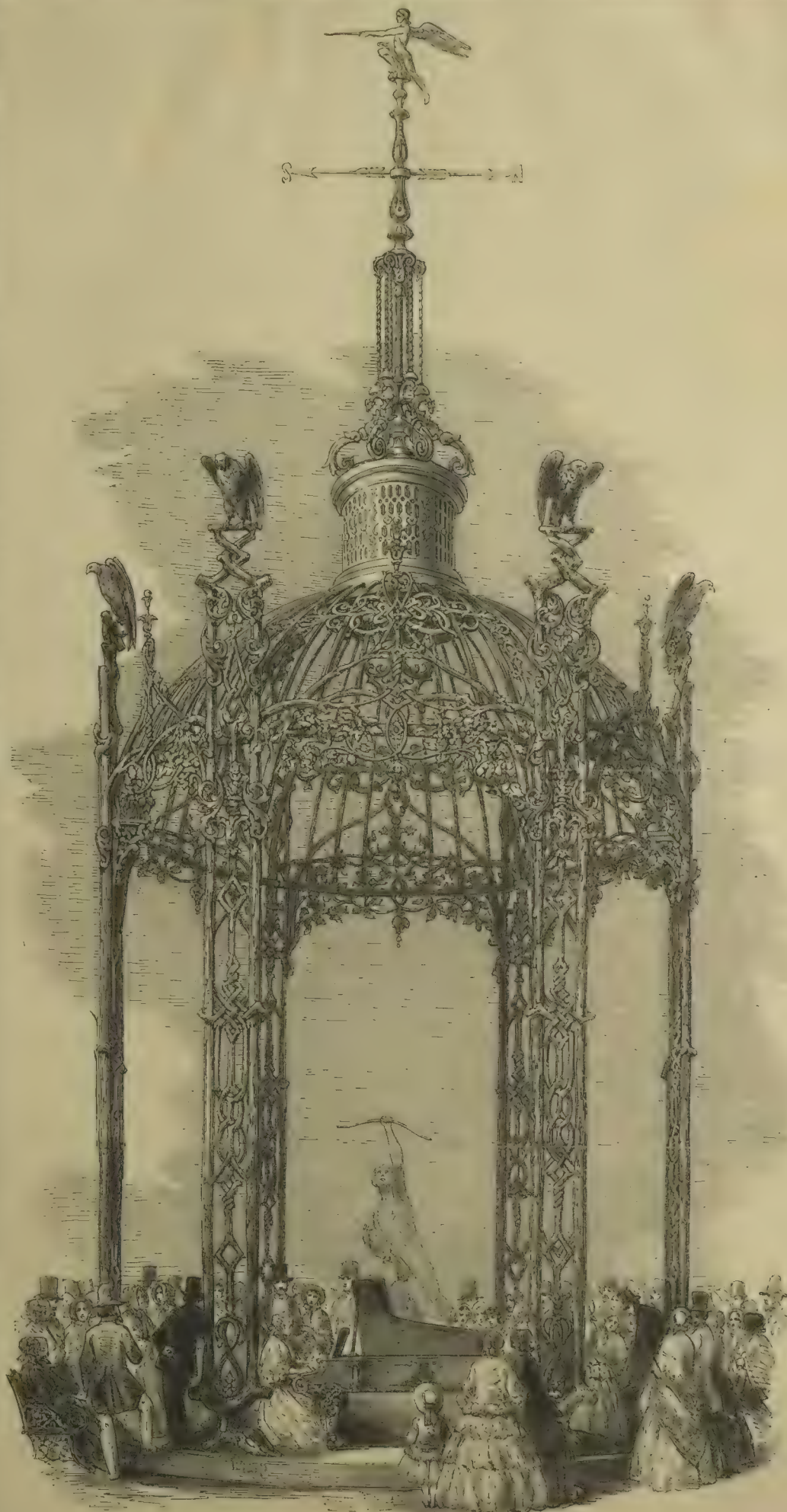
In coining presses, as ordinarily used, either a screw or lever is employed to give motion to that part of the machine by which the necessary impressions are given to the metallic blank; but in the present instance this motion is obtained by means of an eccentric, by which a pressure is brought into action of 140 tons: the cross-head worked by the eccentric, which is concealed from view, has an alternate vertical motion of three-quarters of an inch. Underneath and attached to the cross-head are two collars, the lower one of which contains the upper die, while the lower die is contained in a collar, which is kept up by three radially placed springs pressing thereon, and forms the temporary resting-place for the blank undergoing the process of stamping. At proper intervals the collar is pressed down by two small levers or arms, having an alternate motion. The blanks, twenty-eight in number, each of nearly one-eighth of an inch in thickness, are placed in a circular brass hopper, from an opening in the bottom of which they are successively transferred to the lower die by means of a split curved arm, or tongs of ingenious construction, having two fingers at the end, by which the blank is held during its transference from the hopper to the lower die, when the curved arm is opened so as to release the die: the distance between the centre of the hopper and the centre of the die is five inches. The opening and shutting of the split-arm or tongs is effected by a vertical pin moving in a short slot formed in the stem of the curved delivery arm; the pin is attached to the end of a second horizontal arm or lever, which is worked by a vertical spindle in connexion with an elliptical cam towards the top and front of the press. In case of a blank being larger than that of the required gauge, a safety spring is attached to the second horizontal arm already mentioned, having its centre of motion on the vertical spindle, by which the error is detected without doing any injury to the machinery. By this press 60 double impressions are thrown off in a minute.

ORNAMENTAL IRONWORK DOME. BY THE COALBROOKDALE COMPANY.

One of the most pretentious works in the Building in this fantastic and wondrously pretty intuit. The casting supports the repu-

tation of the founders: but there are many and grave objections to the design, which is not so happy: the upper part is less relieved than the lower, which least required spirit, and the cupola and vane are very bad. In the midst is a cast of J. Bell's "Eagle Slayer." The eagle

highly ornamented. The work-table, which is in English walnut-tree wood, is supported upon elaborately-carved foliate standards, the top being inlaid with marquise, on the upper and under surface. Altogether, this is an undeniably elegant piece of workmanship.



THE IRON DOME EXHIBITED BY THE COALBROOKDALE COMPANY.—GROUP LISTENING TO ONE OF MESSRS. COLLARD'S PIANOFORTES.

transfixed by an arrow at the top inside must be considered an absolutely inexcusable piece of bad taste.

The pianofortes in the Crystal Palace, more particularly the instruments placed in the Nave, continue to form one of the most attractive features of the Exhibition; and with their brilliant and more costly rivals, the diamonds, fairly divide the admiration of the fairer portion of the visitors. On the more fashionable days, crowds of aristocratic and attentive listeners may be found lingering around and within the cast-iron dome of the Coalbrookdale Company, listening to the tones of Collard's splendid grand pianoforte, which has here found a resting-place, the tasteful decorations of the instrument—in the style of Louis XV.—richly carved and gilt, the beautiful figure of the mottled oak of which the case is formed, contrasting strangely but most effectively with the more sober hues of the bronze castings of the dome.

On the occasion of our visit we had the pleasure of listening to the performance of Madame Leunitz Tipping, a lady with whose name the musical public should be more generally acquainted. M. Székely (a Hungarian pianist of great talent) also exhibited his powers on the same instrument. These pianoforte performances form a most agreeable interlude; for while they invite the weary to take a brief repose from their fatigues, they at the same time, afford them a rich and unexpected treat.

GLASS WARE. BY POWELL.

The Engraving at page 196 illustrates some of the specimens of glass ware manufactured by James Powell and Sons, of the Whitefriars Glass Works, London; viz. a large glass stand, with four gas burners, suitable for a pedestal, designed by Mr. Archibald Cole; also, part of a desert service, designed by the same gentleman. Some of these articles are made of the American sand from Wenham Lake district, remarkable for its transparent brilliancy. At the same stall is a specimen vase of yellow glass, produced by the oxide of uranium, first applied by Messrs. Powell to the colouring of glass many years ago, at which period it was sold as high as a guinea per ounce; but, from its having been brought since that time into general use, may now be purchased at a much less price per pound. Patent joints for glass tubing, applicable for conveyance of water, telegraph wires, &c., are also exhibited by the same manufacturers.

"SUSPENSION." BY VOISINLIEU.

This is a pretty basket-shaped production in hard earthenware for the reception of flowers and candles, which affords the means of decorating and lighting a room at a comparatively trifling cost.

FURNITURE. BY CLARK.

Our Engraving (at page 196) represents two very rich and ambitious articles of furniture, by Clark, of Dean-street. The ebony centre-table is supported by a pillar composed of a group of three eagles in or moult, highly chased, surrounded by oak-leaves and acorns. The top is surrounded by a rich or mould moulding, and is divided into six compartments by branches in the same material extending from the centre to the circumference. This, ornamental as it is, is the only point in which we object to in this table, destroying, as it does, its evenness of surface. The intervals between the branches are inlaid with bull, and the top is inlaid with wood, is supported upon elaborately-carved foliate standards, the top being inlaid with marquise, on the upper and under surface. Altogether, this is an undeniably elegant piece of workmanship.

There is an ingenious contrivance in the English Furniture Department, termed an Iris, or patent universal reading or copying desk, which, as it affords to invalidate the opportunity of reading in bed, we will let our readers know what its inventor thinks of this practice as an occupation. He says, "A word of the laziness of reading in bed. There is a far worse and more common vice than laziness of body—laziness of mind, and those who are eternally excusing against the first are frequently

willing slaves to the latter. Nothing which aids in banishing this mental stagnation, and an encouraging sound thought, is to be despised. Great thinkers, ancient and modern, have agreed that bed is the place for reflection. An occasional half-hour's thoughtful reading, stolen from the stillness of the early morning, before we are immersed in the business or the amusements of life, will give point to our reflections, and do none of us any harm. You are not advised to lie in bed to read (though this is not so bad as murder, especially in November), but sometimes to curl the idle half-conscious morning drows, which unprofitably runs away with many an unheeded, but valuable hour, redeeming time and reclaiming thought from the barren waste of rapidity. Try it, reader! Place the Iris ready near the bed; you will find your mind unusually fresh in that time, all the more from being removed from any care about supporting its dull companion the body. In a few mornings you will look forward to it as a delightful privilege, and (thanks to the perfect abstraction, favoured by stillness and bodily repose) you will gain so much new and valuable thought, that you will afford to smile at the imaginary sin, or the foolish parrot-like cry at the idea of reading in bed."

Thus it will be seen, although there is much to claim attention amongst the bedsteads, there is but little to elicit praise—always keeping in view that the great comfort stand first in expectation, and that, without these, decorations, however florid or artistic, must in this particular take but a secondary rank.

FLOOR INLAY. PRATT.

This is one of numerous specimens of floor inlaying, produced by the machinery of Mr. Pratt. This invention enables us to procure an agreeable variety in the arrangement of our wood flooring; and though it does not show anything worthy to enter into competi-



FLOOR INLAY.—BY PRATT.

tion with the masterly productions in this line from Russia, it is deserving of commendation.

LOCOMOTIVE ENGINES.

THE locomotive engines, which form the most conspicuous portion of the railway plant exhibited at the world's gigantic Fair, are not quite so difficult to discover as the clocks and watches, and other articles of comparatively minute dimensions. England, France, and Belgium are the only countries contributing specimens of the locomotive engine of 1851. Unlike some other inventions of great utility, the locomotive in its present state is the joint production of many minds. In its infancy it was a comparatively insignificant machine; in its present condition, however, a single locomotive engine of the first class represents in power many hundreds of horses. When Murdoch, the great friend of Watt, produced his three-wheeled locomotive engine to run on common roads, a model of which is exhibited in the Great Glass Building by the celebrated firm of Messrs. James Watt and Co., and which we illustrated a few weeks since, he little thought of the gigantic strides in locomotion which were in store for those who should come after him—when travelling by public conveyances, instead of being comparatively slow, irksome, and very fatiguing, should become easy, swift, and positively luxurious. For many years after the appearance of Murdoch's mechanical novelty, the improvements in the locomotive engine were few and far between; and it was not until the directors of the Liverpool and Manchester Railway—most appropriately called the grand experimental line—attracted the attention of engineers to the important subject of the safest and most economical method of moving loads on the railway, that anything like velocity was obtained. Hitherto a speed of a few miles per hour, on the Killingworth Colliery line, and the Stockton and Darlington Railway, had been found sufficient for the transport of coals; but when it was determined to convey passengers as well as merchandise by railway, it became quite essential, in order to eclipse the fast coaches of those days, to ensure a velocity above the high rate of speed which distinguished the Devonport "Quicksilver," the Cheltenham "Hirondelle," and the Shrewsbury "Wonder." The directors of the Liverpool and Manchester Railway, however, in giving their invitation to mechanical engineers to compete for a premium to be awarded to the builder or inventor of the best locomotive engine suitable for their railway, were satisfied, in the first instance, with a speed equal to that of the fast coaches already mentioned, viz. ten miles an hour. The competitors for the prize were Robert Stephenson, of Newcastle; Timothy Hackworth, of Shildon; and Braithwaite and Ericsson, of London. The "Rocket," the "Sanspareil," and the "Novelty" were the three engines sent by the respective competitors to the great trial railway.

The "Rocket" had outside sloping cylinders of 8 inches diameter, with a stroke of 16 inches; the driving wheels, placed towards the front, were of 4 feet 8 inches diameter, while the trailing wheels were 3 feet in diameter; the boiler, at the suggestion of Mr. Booth, the treasurer of the Liverpool and Manchester Railway Company, was multitubular, and is said to have been the first of the kind used in this country; the tubes were each of 3 inches diameter, and altogether 25 in number; the heating surface of tubes was equal to 117.75 superficial feet, and the fire-box surface to 20 feet; the area of the fire-grate was equal to 6 feet; the chimney was placed in front of the engine, as in all modern locomotives; the exhaust steam was discharged into the chimney, the beneficial effects of which were soon discovered.

The "Sanspareil" was mounted on four coupled wheels, of 4 feet 6 inches diameter, the driving wheels, in connexion with the piston-rod being towards the back part of the engine; the cylinders were vertical, and of 7 inches diameter, with a stroke of 18 inches; the grate and chimney were situate in front of the boiler, connected by a flue tube having one bend, the diameter of the tube being 2 feet at the grate and 1 foot 3 inches at the chimney. The surface of the grate was equal to 10 superficial feet; the steam was discharged into the chimney by means of a blast-fue; whereby the draft was materially increased. The tube surface was equal to 74.5 feet, and that of the fire-box 15.7 superficial feet. The weight of this engine was about 43 tons, while that of the "Rocket" was only 44 tons.

The "Novelty" presented, upon the whole, the least cumbersome appearance, and its construction differed essentially from that of either of its competitors. The fire-box was circular, of 18 inches diameter, and surrounded by a single tube, of 25 feet in length, with two bends, passed from end to end of the boiler three times; bellows placed near the chimney served to keep the fire alive. The "Novelty" had only one cylinder, of 6 inches diameter, with a stroke of 12 inches; the wheels, four in number, were each of 4 feet 6 inches diameter, the driving wheels being connected with the piston by means of bell-crank levers. The heating surface of tube was equal to 13.5 feet. The weight of this engine was not much more than three tons, and during the experimental trip there was no tender attached to it. The average speed of the "Rocket," drawing a gross load of 17 tons, was upwards of 13 miles an hour; and the "Sanspareil," with a gross load of rather more than 19 tons, 14 miles per hour; and of the "Novelty" with a gross load of nearly 10 tons, 15 miles an hour. The "Novelty," however, broke down more than once during the experiments; and the "Rocket" alone accomplished the distance of 70 miles, the whole length of the trial run.

Two other engines, with several improvements, were afterwards built by Mr. Stephenson, after the general plan of the "Rocket," each having an extent of heating surface more than double that of the "Rocket." Mr. Nicholas Wood, of Killingworth, was also engaged in altering the boiler of one of the old "Rocket" engines; and, at the same time, Mr. Timothy Hackworth was making vast improvements in the boilers of the

Stockton and Darlington Railway engines; and it is reported that Mr. Hackworth's engine, called the "Globe," was the first to run at a high speed as fifty miles per hour. Mr. Bury, Messrs. Penton Murray, and Jackson, Messrs. Hawthorn, Messrs. Mather, Dixon, and Co., Messrs. Taylor, Messrs. Sharp, Roberts, and Co., and Messrs. G. Forrester and Co., followed the earlier locomotive engine-builders; and supplied a vast number of engines, from time to time, not only to the British, but also to the foreign lines of railway. The locomotive engine-builders of the present day, who have sent samples of their productions to the Great Industrial Exhibition, are Messrs. Hawthorn, Mr. Crampton, Messrs. Stephenson and Co., Messrs. Kitson and Co., Mr. England, Messrs. Fairbairn and Sons, Messrs. Bury, Curtis, and Kennedy, Messrs. E. B. Wilson and Co., and the Great Western and North-Western Railway Companies respectively.

Taking the engines in the order adopted by the compilers of the Official Catalogue, we find the monster engine of the Great Western Railway Company (No. 506, Class 5) placed on a piece of permanent way, as a sample of the Great Western line, towards the west end of the Railway Department of the Great Exhibition. This engine was built at the company's works at Swindon, under the direction of Mr. Gooch, the locomotive superintendent, and is altogether a fine specimen of the work turned out at this extensive and interesting establishment. It is mounted on eight wheels, four of which are in front of the engine; the driving wheels, of 8 feet diameter; and, lastly, the trailing wheels, corresponding with those in front: the diameter of cylinder is 18 inches, and the length of stroke 2 feet. The number of tubes running through the boiler is 305, giving a radiating surface equal to 1759 feet, while the heating surface of the fire-box is equal to 156 feet, the maximum pressure of steam being 120 lb.; the actual power of this machine, as ascertained by a dynamometer, is equal to that of 744 horses. At an average speed of 60 miles an hour—the flight of the pigeon—the monster engine is able to draw the enormous load of 120 tons. The weight of the engine without fuel and water is 31 tons, and with complement of fuel and water 35 tons. In addition to which, the tender, which is mounted on six wheels, weighs 9 tons empty, but charged with water and coke, 17 tons 13 cwt.—making the total weight of engine and tender at starting 52 tons 13 cwt. The consumption of coke, with an average load of 90 tons and average speed of 25 miles per hour, has been found with the ordinary mail trains to amount on an average to 20.8 lb. Most persons who have been accustomed to travel in the first-class carriages of the Great Western Railway, especially by the express train, will allow that nothing can be more luxurious in the shape of locomotion than to leave London with a morning paper damp from the press, and be transported rapidly into the beautiful country of Devonshire, almost before you have finished the news of the previous twenty-four hours.

Next in order we find Mr. Crampton's express locomotive engine, the "Folkestone," built for the South-Eastern Railway Company. The peculiarity of this engine is the position of the driving wheels, of six feet diameter, behind the fire-box, whereby an intermediate shaft is rendered necessary. We have heard that great things are accomplished by this form of engine, but having no particulars nor accurate information on the subject, we are unable to enlighten our readers as to the true state of the case. It is numbered in the Catalogue 508.

"Speed, safety, and economy," in gilt letters on a blue flag, suspended over the "Little England," will attract the attention of the visitor to Mr. England's comparatively diminutive locomotive engine, numbered 509: the driving wheels, in middle, are 4 feet 8 inches in diameter, and the leading and trailing wheels 3 feet; the boiler is multitubular, and of only 30 inches diameter. The tank and coke receptacle are on the same frame as the engine—a plan which was successfully used ten or twelve years ago, and which is now likely to come into vogue, especially for branch lines of railway.

"Ariel's Girdle," No. 510, constructed by Messrs. Kitson and Company, of Leeds, according to the patent of Mr. W. B. Adams, is another single tank engine. It has, however, only four wheels—the driving wheels, of six feet diameter, being connected with a composite carriage, underneath which one of the tanks is suspended. The cylinders are of 9 inches diameter, with a stroke of 15 inches; driving wheels of 5 feet, and leading wheels 2 feet 6 inches diameter, respectively; multitubular boiler, containing 83 tubes, each of 1 1/2 inches diameter, giving a heating surface of 436 feet superficial, in addition to 33 feet for the fire-box—giving a total radiating surface of 469 feet. The coke receptacle is over the fire-box, and is capable of holding 1200 lbs. of coke. The tank under the engine holds 804 gallons of water, and that under the carriage, 533 gallons; together, 837 gallons. The composite carriage in connexion with the engine is also mounted on four wood wheels, with wrought-iron tires. This description of locomotive and carriage—especially calculated for branch railway passenger traffic—has been successfully tried on the Eastern Counties Railway.

The London and North-Western Railway Company exhibit their express locomotive engine, called the "Liverpool," built according to Crampton's patent principle, and numbered 512 in the Catalogue. It is mounted on eight wheels—the driving wheels, of 8 feet diameter, being, as in the case of the "Folkestone," behind the fire-box; the leading wheels being each of 4 feet diameter; the cylinders, placed outside, are of 18 inches diameter, with a stroke of 24 inches; the total area of radiating surface is equal to 2200 feet superficial, of which 124 feet is derived from the fire-box; the total weight of engine, with fuel and water, is 37 tons, being two tons more than that of the Great Western engine, already described. According to the Official Catalogue, this engine is exhibited for its great amount of heating surface and its general construction.

The same company exhibit the "Cornwall," built by Trevethick, and, no doubt, designed by himself after his own concept. The novelty of its engine chiefly consists in the boiler being suspended between the wheels. It was built at the company's locomotive establishment, Crewe, in 1817, and is shown at the World's Fair for "improved construction." The cylinders are outside, and of 17 inches diameter, and stroke of 24 inches. The driving wheels are 8 feet 6 inches in diameter; the weight of engine 27 tons.

The celebrated firm of Fairbairn and Sons, of Manchester,

also exhibit a tank-engine, whose boiler is 8 feet in length, and 3 feet in diameter, having 83 brass tubes, each of 2 inches diameter. The effective heating surface is equal to 459 square feet; the fire-box, of copper, is 5 inches long, 3 feet broad, and 3 feet 5 inches deep. The cylinders are 10 inches diameter, with a stroke of 15 inches. The driving wheels, in middle, are of 5 feet diameter, and the leading and trailing wheels of 3 feet 6 inches diameter respectively. The tank is placed underneath the foot-plate, and contains 400 gallons of water. The ascertained consumption of coke by this engine is 10 lb. per mile; and in working condition the weight is 13 tons, useful load, six composite carriages, with 250 passengers. Similar engines are at work on the railway from Lancaster to Carnforth, on the Belfast and County Down, and Newry and Warrenpoint lines respectively.

A double boiler-tank engine is exhibited by Messrs. E. B. Wilson and Company, numbered in the Official Catalogue 526. As its name to a certain extent implies, the principal novelty consists of introducing two multitubular boilers side by side instead of one, and all other locomotives of the present day. It has six wheels, four of which are coupled, including the driving-wheels, of 5 feet diameter; while the leading wheels are 3 feet 6 inches. The outside cylinders, placed horizontally, are 12 inches diameter, with a stroke of 18 inches. The whole length of engine is 24 feet 3 in.; breadth, 8 feet 3 in.; and height, from surface to top of chimney, 13 feet 5 in.; the whole weight of engine, exclusive of fuel and water, is 14 tons; and the water capacity, with complement of coke and water, 3 tons 17 cwt.; making together 25 tons 17 cwt. The tubes, of 1 1/2 inches diameter, are altogether 136 in number, giving a radiating surface of 694 feet superficial, in addition to which the heating surface of fire-box is 61 feet; together, 755 superficial feet. The tanks will hold 620 gallons of water, which is found sufficient for a journey of 25 miles. The coke space is equal to 42 cubic feet, or 15 cwt., equal to 45 bushels of coke. In addition to the above, all particulars are enabled, owing to the intelligence of the attendant, to furnish the following:—Boilers, 5 feet 9 inches apart, and 3 feet 3 inches above the top surface of rails; the centre line of boiler is 4 feet 9 1/2 inches above the same level; length of the boilers, 10 feet; diameter of each 21 inches. The fire-boxes, 2 feet 2 inches by 1 foot 6 inches, and 4 feet 3 inches high; fire-box shell, 4 feet 4 inches by 2 feet 9 inches; front and back water spaces, 2 inches; and ditto, 3 1/2 inches; sides, 2 1/2 inches; collective areas of cross section of tubes, 289 superficial feet; area of fire grate, 7 feet 5 inches; length of connecting rod, 4 feet 9 1/2 inches; diameter of pump valve, 1 1/2 inch; length of slide block, 10 inches; diameter of crank axle in centre, 6 inches; size of under bearing, 7 inches; and of outside bearing, 5 1/2 inches; diameter of sliding block, 10 inches; size of bearings, 7 inches by 6 inches; diameter of leading axle, 4 inches; bearings, 7 inches by 3 1/2 inches; breadth of tires, 5 1/2 inches; thickness, 2 1/2 inches; spring plates, 3 1/2 inches by 5-16ths inch.

Messrs. Kitson, Thompson, and Hewetson, of Leeds, the builders of the little engine on Adams' principle, called "Ariel's Girdle," also exhibit one of their own tank engines on six wheels, the drivers being in the middle, and of 6 feet diameter, while the leading and trailing wheels are 3 feet 6 inches diameter respectively; the cylinders, placed outside, are of 11 inches diameter, with a 22-inch length of stroke; there are 105 tubes, each of 1 1/2 inches diameter, giving 536 superficial feet of heating surface, with an addition of 62 square feet for the fire-box, making together 598 feet. The tanks will hold together 500 gallons of water; the complement of coke being 10 cwt. The whole is well finished, and the name "Ariel" is attached to it. "Ariel's Girdle" is numbered in Catalogue 534.

Let us though not the least important of the locomotive engines exhibited by various celebrated makers at the World's Industrial Show, is a handsome passenger engine from the works of Messrs. R. and W. Hawthorn, of Newcastle, whose house has now been famous for so many years. It is numbered in the Official Catalogue 536, and bears the name of the makers. It is mounted on six wheels; the drivers being 6 feet 6 inches, and the fore and end wheels 3 feet 6 inches in diameter respectively. The cylinders are of 16 inches diameter, and the stroke of piston 22 inches. The number of tubes, of brass, is 158, each of 2 inches external diameter, giving a radiating surface of 865.4 superficial feet, in addition to 110 feet of fire-box, making a total of 975.1 superficial feet. There is a bridge across the fire-box, having an additional water space. All the framings, both inside and out, extend the full length of the engine, and are firmly connected together by a series of cross-braces braced. The whole of the machinery was fitted and fixed entirely independent of the boiler, and when completed, the wheels and axles being put into their proper positions, the boiler was fixed in its place, and firmly secured by bolts to the brackets already mentioned and to the outside frames. There are four novelties in this engine; viz. Messrs. Hawthorn's patent double compensating beams, their patent slide valves, their patent link motion, and their patent axle-boxes. The axle-boxes of the six wheels are ordinarily used in locomotive engines, the builders of the "Hawthorn" have introduced on each side of the engine two beams and two springs, by which a direct action is communicated at once to all the axle bearings, so that a uniform weight is constantly maintained on each of the wheels and axles, thereby securing a constant amount of weight upon the driving wheels for adhesion, a matter of considerable importance. Secondly, the patent double compensating beams, the cylinders in an open team-chest in the usual manner. One side valve has a plate cast or bolted, upon the back, which is accurately planed so as to be perfectly parallel with the face of the valve. The other side valve has a box cast upon the back, into which is fitted a projection or piston, the face of which is also planed so as to be parallel with the valve; it is packed in the most simple manner, and made steam-tight, and then put into the steam chest, and connected by a rod with the piston of the other valve. The exhaust steam, instead of being forced through the slide valves, thus giving a free discharge to the steam. These valves are relieved from one-half the pressure of steam, and, consequently, one-half the friction. Thirdly, the patent link motion is also introduced into the machinery of this locomotive. The expansion link, instead of being connected to the ends of the eccentric rods, and having to be continually raised up and down with them, is directly connected by a rod to the eye-joint of the eccentric, and there suspended; hence its weight is removed from the reversing gear. Having a fixed centre, the link requires less power to move and regulate the slide valves; the link is also much more durable, as the sliding block is more than three times the length of the ordinary block. Lastly, their patent steam pipe is substituted for the domes and cumbersome projections on the top of the boiler, this pipe is fixed into the tube plate of the smoke-box by a conical joint, and the eye-joint of the tube, and there runs nearly the whole length of the boiler, being placed near to the top; it is perforated along its entire extent with small slots, so proportioned as to admit the steam into the pipe directly above the place of generation. This is a manifest improvement on the ordinary method, where the steam has to reach from all parts of the boiler to one or two orifices, as it is now conveyed to the cylinder in a purer state; moreover, *priming* is, to a considerable extent, avoided.

Having completed our survey of the British locomotive engine department, we will now briefly describe the locomotive engines sent by our Belgian and French competitors respectively. From Belgium we find only two engines, and from France only one. The Belgian locomotives are placed near to the north wall of the department allotted to contributions from that country. The first from the Société de Couillet Belgique, numbered 120 in Catalogue, is a six-wheel engine, constructed after the plan adopted for some time by Messrs. R. Stephenson and Co., of Newcastle. The six wheels, of 5 feet diameter each, are all coupled; the boiler is multitubular, and contains 155 tubes of 1 1/2 inches diameter. The workmanship and finish are altogether inferior to the manner in which all the British locomotives are turned out. A six-wheel tender is attached.

The second Belgian locomotive engine, No. 119 in Catalogue, is from the celebrated house of Cockerell and Co., of Seraing, near Liege, one of the most extensive establishments of the kind in Europe, where the coal and iron are raised on the spot, and the latter converted, by powerful machinery, into the various parts of locomotive and fixed engines, which are turned out in considerable numbers. Having had an opportunity of going over the Seraing works, we are enabled to speak of the interest-establishment in which the "Vallee de la Vesdre" was constructed. This engine is mounted on eight wheels, four of which, including the drivers, of 4 feet diameter, are placed behind, and four bearing-wheels, of 2 feet 8 inches in diameter, in front; the cylinders are placed outside, and in a sloping position. The novelty in this locomotive appears to be a "denkey," or auxiliary pump, with, however, a good deal of work about it.

The solitary locomotive engine from France is to be found in the machinery department of the space allotted to that country. It is named "Lahore," and is from the firm of Messrs. J. F. Cail and Co., being somewhat similar to that of the Belgian company, Couillet, having six coupled wheels, of five feet diameter. It stands above an engine race, or pit, which has been constructed for the purpose of allowing the machinery to be examined, which will not, however, bear comparison with the exquisite workmanship of the British locomotive engine builders.



CHATELAINE.—BY J. B. DURHAM.



WORK-TABLE, FROM HAMBURG.

SILVER ROSE-WATER DISH. BY WAGNER.

This rose-water dish (p. 196), partially gilt, is the work of the late celebrated artist Wagner, of Paris, who designed, modelled, and chiselled all his own works. It is known to have been the last work he executed, and has very great merit, more closely resembling the best works of the Italian school of the fifteenth century than most other works of the present age. It is exhibited by Mr. Forrest, of the Strand.

CHATELAINE. BY J. B. DURHAM.

Here is a specimen, in its utmost completeness, of those *petits affaires de rien* without which young ladies of the present day fancy they are not properly equipped for the domestic circle. Future generations of readers will stare and rub their eyes when they contemplate this childish decoration of their grandmothers.

BOOK-CASE. BY RIVART AND ANDRIEUX.

The use of porcelain as an inlay to ebony seems peculiar to this house; but the present book-case is not so happy a specimen of its use as the casket in front of it. The work engraved below is, however, a very showy piece of furniture, in style belonging to a late *renaissance* era, and appears to deserve the credit of being one of the best examples of French workmanship in the Exhibition.

CENTRE-PIECE. BY LA HOCHÉ.

We engrave another of M. La Hoche's very handsome works in porcelain and or moulu for the decoration of the centre of a table. The designs are very tasteful and creditable as works of art.

WORK-TABLE. BY P. MEHNE.

This rosewood table, with bag in crimson silk, is a very pretty design of the 18th century, and German fashion, containing numerous divisions and boxes, with mirror, work-bag, &c. The effect of the chenille fringe is very good.



CENTRE-PIECE, PORCELAIN AND BRONZE.—BY LA HOCHÉ.



BOOK-CASE IN EBONY.—BY RIVART AND ANDRIEUX.

Amongst other contrivances for distinguishing disease, the instrument devised by Mr. Avery, which is shown by Mr. Weiss, well deserves attention. By the use of a speculum and lamp, he is enabled so to illuminate cavities in the body as to be able to see in situations where hitherto it has been thought impossible to obtain a view of the parts. We happen to know that Mr. Avery has laboured for years to bring his invention to

In giving this sketch of the surgical instruments, we feel bound to express our opinion that there is great equality of perfection in the respective instruments, and we can easily appreciate the difficulties which a jury must have had in estimating their relative value. Mr. Weiss has exhibited a complete surgeon's cabinet, and his instruments, especially his forceps and lithotrites, are of the highest finish. Mr. Evans and Mr.

Another telegraph exhibited by the above firm, and invented by Mr. Siemens, resembles in some particulars Morse's American Telegraph, as it prints dots on paper by two pins in different lines. It is worked by a local battery, and also produces audible signals by the striking of two hammers against two reed-sounding bells. The apparatus consists of a communicator and receiver. Of the former there are two kinds exhibited: the one consists of two keys only, and the other of thirty, with all the letters and other characters upon them; the alphabet of the former communicator the same as that of the English telegraph, a dot on the upper left line, and a sound of a light bell, corresponding with a movement of the needle to the left, &c., and instead of moving the needle to the right, the left or right key is pressed down. By using the other communicator, with the thirty keys, it is only necessary to press down the key which corresponds with the signal to be sent.

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[GRATIS.]

THE EXHIBITION FETES AT PARIS.

(From our own Correspondent.)

THE Exhibition Fêtes given by the City of Paris to the City of London and the Royal Commissioners, the Executive Committee, the Juries, and to a whole host of celebrities, French as well as English, have passed off with a degree of splendour seldom witnessed in the festivities of modern times. Nor has the satisfaction of the guests been less complete than the splendid hospitality of their entertainers. Fête succeeded fête, each more brilliant than its predecessor; and, for the first time in the international history of the two greatest nations in the world, there has been a manifestation of hospitality on the most princely scale, and a reciprocation of good feeling and kindly offices. France and England have shaken hands, and sworn themselves brothers, and France has given the civic dignitaries of London, and the officers of the Great Exhibition, a reception, which in former times, now happily passed away, would have been reserved for some great king or conqueror, and which it would have been thought absurd and extravagant, if not positively insane, to have wasted on such peaceful, unobtrusive, useful, and matter-of-fact persons, as Lord Mayor, Aldermen, traders, manufacturers, and the employers of labour. The world has much to learn; but there can be no doubt that it is growing wiser; and that, within the last fifteen or twenty years, it has been learning its lessons of peace and true virtue with more rapidity than in any previous period of history. It has begun to perceive, that, after all, work is the duty, and ought to be the pleasure, of great nations as well as of small individuals; and that fighting with each other is not by any means the business of Christian and civilised nations.

The hospitalities of the city of Paris were planned in the most complete and comprehensive manner. Each invited guest received through the intervention of M. Sallandrouze—a gentleman whose urbanity demands all praise—a ticket entitling him to pass free from London to Paris and back again, and an admission to such of the fêtes as were calculated for the accommodation of so large a number of persons. The fêtes, according to the plan laid down, consisted—first, a grand banquet, on Saturday evening, at the Hôtel de Ville, to which a portion only of the guests could be admitted; secondly, a concert, at a later hour of the same evening, to which the whole of the English guests were invited, including the wives of all those who were known to be so fortunate as to possess them. The fêtes on Sunday included an excursion to the splendid Château de Versailles, to witness all the fountains at play, a sight of which is considered one of the grandest things that can be offered to delight either a Frenchman or a foreigner. On Monday the fête was a visit to the President of the Republic at St. Cloud; on Tuesday, a grand ball at the Hôtel de Ville; and, on Wednesday, a review in the Champ de Mars, with a grand entertainment at the Opera in the evening. Each of these fêtes was perfect in its way; but, before describing them in succession, let us detail, as nearly as we can, the journey to Paris, and the incidents of the route.

THE DEPARTURE—FRIDAY.

The Commissioners' special train was fixed for nine o'clock on Friday morning, and at that hour, in the vicinity of the London-bridge station of the South-Eastern Railway, a continuous string of private and public carriages rattled up to the doors, and were successively stopped by policemen, who demanded whether the occupants were furnished with the blue-edged tickets denoting their right of entry to the privileged train. The tickets having been shown, the holders were speedily within the station. The special train stood hissing and ready to go, but the carriage doors were locked, and the whole platform was a swarm of eager, bustling people, rushing frantically about with luggage or searching for luggage, begging and praying ineffectual parties to open the carriage doors. Among the crowd, the City notabilities, of course, shined largely. The Lord Mayor, Aldermen, and Common Council arrived early at the station, and got as soon as possible into the r. places.

Nine o'clock sounded, and in a minute or two thereafter the train was under weigh. Not above half the people on the platform could possibly be taken, and the remnant were left for the next de-part. Meantime the first special glided smoothly on its way. Engine and carriages were alike new. The former was the manufacture of Mr. Crampson, and is one of the class for which it is said he has received the first prize at the Exhibition. The train consisted of thirty-two first-class carriages, and these the locomotive drew to Folkestone in about two hours and a quarter.

At Reigate station the train drew up to refresh the engine. At Tonbridge the process was repeated; after which it got rapidly to the hills above Folkestone, and caught a glimpse of the sea, as aided with ships beating down Channel, or coursing up with a pleasant drawing breeze. After a stoppage of a few moments at the station, the train was run on the incline, down which it dilly slipped, the passengers finding themselves in a moment in the midst of the old town; and then the harbour, with three or four white funneled steamers smoking in the midst, and a handful of coasters decked out with colours, and the quays all crowded with spectators, kept in due order by boundary ropes—all these floated upon the eye. The next moment the occupants of the train were elbowing their way to the Princess Helena. There was no cheering or demonstration. In a few moments the decks and cabins of the steamer were invaded by upwards of 600 ladies and gentlemen. Meantime the luggage was being shipped—and such a pile! This journey for a week at Paris could not have been more simply provided if they had intended going round the world. The shower of carpet-bags, portmanteaux, &c., and huge boxes—appeared to be all but eternal; and the gallant captain was stamping indignantly on the paddle-box before the last precious receptacle for coats and ball-dresses had been tumbled down the fore-hold. That happy moment, however, at length arrived. Round went the paddles, and, clearing the jetty, the steamer began to rise and fall on a tumbling irregular swell, which gradually increased, producing what sailors call a "lumpy" sea, as the boat drew out from under the protection of Dunquerque.

Whilst the events we have described as to the first train were going on, the scene at the London-bridge station, with the visitors left behind, was most animated. There was the ordinary daily express train to Paris ready to start; but the bearers of the favoured passes could not comprehend why they should be separated from the Lord Mayor's train. After considerable confusion, everybody was provided with a place; but the second train did not reach Folkestone before half-past twelve. The Lord Warden steamer was speedily crowded, and then the anxious question arose amongst the passengers, whether they should be in time for the Boulogne special train.

ARRIVAL AT BOULOGNE.

The passage was somewhat rough, and uncomfortable to the fairer

portion of the travellers, as well as to the great bulk of the male visitors. But sea-sickness was soon forgotten, and all traces of it vanished when the long pier of Boulogne, crowded with spectators and decorated with flags, burst upon the longing eyes of the travellers.

Every exertion had been made by the authorities of Boulogne to render the reception worthy of the guests of the municipality of Paris. The quay was decorated with flags and garlands, mixed with escutcheons bearing appropriate mottoes. The whole population of the town had assembled, and every window which commanded a view of the landing-place was filled with ladies. At two o'clock the appearance of the steamer in sight of the port was announced to the expectant crowd by a signal gun from the vessel, which was answered by one at the pier-head, and in a short time after she ran alongside the jetty. M. Fontaine, the Mayor, M. Sorbier, the Sub-Prefect, M. Calley de Saint-Paul, one of the directors of the Boulogne Railway, with the different authorities of the port, were present to receive the visitors. The Lord Mayor, Sir John Musgrave, was the first who landed, and was followed by a number of the notabilities of the City, members of the Corporation, and others, and their first step on the soil of France was hailed with a hearty cheer by the assembled crowd, and with loud cries of "Vive l'Angleterre!" "Vive le Lord Maire!" Immediately on his reaching the pier, the Lord Mayor advanced towards the Mayor of Boulogne, who shook him heartily by the hand, and said, "Although your visit to this place has not been officially announced to me, I could not allow you to pass through the town without offering a welcome to the first magistrate of the first commercial city in the world, and telling him, in the name of my fellow-citizens, that we are grateful to him for having selected our port as his place of landing, thus pointing it out to the world as the connecting link between England and France." The Lord Mayor briefly, but courteously, thanked the Mayor for the reception he had given him, and then, amidst the renewed acclamations of the people, proceeded to the carriage which had been prepared for him, the remainder of the party taking their seats in carriages and omnibuses which had been provided by the railway company. The whole party then proceeded to the railway terminus, where a déjeuner had been prepared in a salle fitted up with great taste for the occasion. M. de Saint-Paul did the honours of the table. Numerous toasts were drunk with great enthusiasm. The Lord Mayor gave "Unity, peace, and concord between the two countries." The Sub-Prefect proposed "Union! May our guests, like us, preserve the remembrance of this visit." Mr. McGregor, one of the directors of the Dover Railway, proposed the health of M. de Saint-Paul, and expressed the thanks of his company for his courtesy. The Mayor of Boulogne gave a toast in welcome of the visitors; adding, that although the reception they might meet with in Paris would be more brilliant, it could not be more cordial.

Amongst the company present at this banquet were M. Sallandrouze de Lamornaix, M. Charles Dupin, Lord Wharfedale, Hon. J. Stuart Wortley, the Recorder of London, Lord Albemarle, &c. At about four o'clock, the first special train with the City authorities of London departed, leaving the passengers by the Lord Warden in possession of the remains of the banquet. The train, in less than two hours, arrived at

AMIENS.

Here the demonstrations of welcome on the part of the population were most marked and enthusiastic. The public walks were filled with spectators. The station was gaily decorated with flags, festoons, and flowers. All the civil and military authorities of the town were assembled in full dress. The National Guards, as well as the troops of the line, were under arms. A long table had been prepared in the middle of the station, covered with pastry, and filled with wine. This refreshment scarcely can be called a luncheon, it is entitled a *gouter*. M. Deberly, Adjoint, made a neat address, welcoming the guests from hospitable England; and the Lord Mayor briefly expressed his acknowledgements, proposing the cordial union between the two countries. When the band at the extremity of the table struck up the National Anthem, the enthusiasm of the French, particularly of the military, was singularly fervent. The ladies waved their handkerchiefs, the soldiers joined in the *chœur* of the officers; and it was some minutes before calm was restored, to enable the Lord Mayor to walk to the carriage through the excited populace. The first train reached the station of the Chemin du Nord at nine o'clock; the entire distance, exclusive of stoppages, having been accomplished in less than four hours.

ARRIVAL AT PARIS.

The Lord Mayor was received by M. Berger, the Prefect of the Seine, and was immediately conducted, with his suite, to the carriages of ceremonial provided by the city of Paris. The square at the extremity of the Rue Lafayette was filled with a dense mass of people, who loudly cheered the *cortège*. In the first train was a Chinese Mandarin, with his interpreter. Our engraving, it will be perceived, contains the portrait of this visitor, whose presence in Paris has created such a sensation, and given rise to so many *piquant* articles in the *Chien-tien* and other journals. Before the second train reached the Parisian terminus it was eleven o'clock. Happy were those who had taken the precaution to look after their own luggage, as travellers ought; and happy, also, were those who had managed to secure beds beforehand, by letter or by the intermediation of friends and correspondents. Many a notability of London was baggageless and homeless in Paris on Friday night. But as to the luggage, despite of the electric despatches hourly sent from the station to Amiens, and then expressed to Boulogne, and almost every bed in every hotel was bespoken. Aldermen and Sheriffs, as we have heard, walked the streets, for want of accommodation; and still the trains kept pouring in visitors—not invited, but anxious to see the sights. The presence of these crowds tended to increase the difficulty of procuring beds; but, with some trouble and management, and occasionally an extra charge for house-room, the party, large as it was, was managed to find house and home in one quarter of Paris or the other, and by midday on Saturday every one was accommodated. But as to the luggage, despite of the electric despatches hourly sent from the station to Amiens, and then expressed to Boulogne, and almost every bed in every hotel was bespoken. Aldermen and Sheriffs, as we have heard, walked the streets, for want of accommodation; and still the trains kept pouring in visitors—not invited, but anxious to see the sights. The presence of these crowds tended to increase the difficulty of procuring beds; but, with some trouble and management, and occasionally an extra charge for house-room, the party, large as it was, was managed to find house and home in one quarter of Paris or the other, and by midday on Saturday every one was accommodated.

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THE BANQUET AT THE HOTEL DE VILLE ON SATURDAY.

The banquet at the Hôtel de Ville commenced the series of festivities. No one, perhaps, in Europe can boast of a civic building so well calculated as the Hôtel de Ville to receive distinguished guests with fitting magnificence; and the consciousness of possessing a building so unrivalled for festive purposes appears to constantly stimulate the corporate body of Paris to spare no expense or exertion to render each of its fêtes worthy of the admiration which the preceding one had excited.

The banquet was prepared in the noble gallery called the Salle des Fêtes, and nothing could be more gorgeous and dazzling than the *coup d'oeil* presented. Two immense parallel tables ran down the full length of the room, the whole resplendent with plate, flowers, fruit, and ornaments. Three ranges of immense lustres of cut glass, with branches of the richest gilding, and remarkable for the beauty of their

chiseling, flung down the blaze of nearly 3000 wax lights on the fairy scene below. Banners of all nations were suspended to the ceiling. About midway down the hall stood a pedestal, on which was placed a bust of the President of the Republic; and opposite to it another smaller room was also set out, with tables, ornamented similarly to those in the Salle des Fêtes.

The hour originally fixed for dinner was half-past six; but, in consequence of M. Berger, the Prefect of the Seine, being detained at the Legislative Assembly by a discussion which concerned the city of Paris, the guests did not take their places until nearly a quarter-past seven. The Prefect was seated in the centre of the room, in front of the bust of the President, and on his right hand M. Gribaldi, the Pope's Nuncio, and Lord Normanby, the British Ambassador. Opposite the Prefect was seated M. Dupin, the President of the Assembly, having on his right Lord Granville, Vice-President of the Royal Commission of the Great Exhibition, and on his left M. Barroche, Minister of Foreign Affairs. At the parallel table, exactly opposite the Prefect, was seated Sir W. Russell, President of the Municipal Council, and M. Carlier, the Prefect of Police. At about the same part of the table were seated Lords Holland, Wharfedale, Albemarle, and Ebrington; Sir T. Baring, Mr. C. Barry, Mr. Shepherd, Mr. W. Cubitt, Mr. Scott Russell, Mr. Edgar Browning, Mr. C. W. Dilke, Dr. Charles Mackay, Mr. Francis Bannoch, John Bright, Esq., M.P., &c.; also, the Lord Mayor of Dublin, the Lord Provost of Glasgow; the Mayors of Manchester, Birmingham, and Leeds; Mr. Paxton, the originator of the Crystal Palace, and Mr. Fox, who carried the idea into execution in so short a time: in the same neighbourhood were also the members of the French Committee at London, MM. Sallandrouze, C. Dupin, De Lesseps, Hérédia, de Thury, A. Segur, Hervé de Kergerol, &c. At the tables near were seated MM. Léon Faucher, Fould, Chasseloup-Laubat, and other Ministers; the Vice-Presidents, Secretaries, and a number of the members of the Assembly; General Lefebvre, MM. Baze and De Panat, the questors; M. Portalis, President of the Court of Cassation; M. de Royer, Procureur-Général; M. Vivien, Vice-President of the Council of State; the diplomatic corps; the Archbishop of Paris; Marshal Excelsmans, Grand Chancellor of the Legion of Honour; Generals Maggan, Carrel, Lavasseur, Guillaiber, Rollin, Courtignon, Dulac, &c.; the members of the Municipal Council; the Presidents of the Chamber and Tribunal of Commerce; the members of the Prefecture of Police; the Mayors of several manufacturing towns of France, such as Lyons, Rheims, St. Quentin, Nantes, Lille, Rouen, Marseille, Valenciennes, &c.; MM. Villenave, Mignet, Walckenaer, &c. The President of the Republic was not present, the whole proceedings being considered of a private character between the two corporations.

The banquet was served with perfect regularity. Not less than 300 attendants were on duty. Behind the Lord Mayor stood three of his servants in alivery nearly covered with gold lace, and seemed to attract great attention. His Lordship and M. Berger were habited en bourgeois. During the repast, an orchestra placed in a gallery above played various pieces; amongst which might be distinguished the overture to "William Tell," parts of the "Muet," and selections from the "Armide" of Gluck. The dinner, which was provided by M. Chevet, the Soyer of Paris, seemed to give great satisfaction to all.

DINNER DE L'HOTEL DE VILLE A SERVIR LE 2 AOUT, 1851. MENU GENERAL.

46 POTAGES.	Potages à la reine
Potages printaniers	6 de 2 chapons à la Godard
30 RELIEFS.	3 de 2 de monton Anglais
14 Turbots à la Hollandaise	2 Quarts de volaille, sauce poivrade et gelée de groseilles.
5 Endives à la royale	18 GROSSES PIÈCES DE PATISSERIE.
2 Quarts de volaille, sauce poivrade et gelée de groseilles.	9 Pâtis montés représentant les fons
9 Pâtis montés représentant les fons	9 Pâtis montés en biscuits et autres
5 Gros saumons, sauce verte et sauce aux ondes.	sortes représentant des sujets variés.
6 Gros bûissons de coquilles homards entourés de crevettes et grosses écrevisses.	Contre-façons.
10 Pâtis fins gras en croûtes	
6 Lambons de Westphalie	avec attolets.
3 Gâteaux à la gelée	
14 Entrées filets volailles en supérieurs	14 Turbots filets de soles
10 Entrées sautées de foies à l'indienne	5 Krimonsky à la Polonoise
9 Petites bœufes à la purée de gibier	5 Bœufs à la Polonoise
9 Chaudroids perdreaux rouges	picots
14 Entrées coquilles jeunes sanglier à la Villor	
10 Rôti de dindonneaux aux truffes	20 Rôti variés de caillies
10 Ceps de Bordeaux	84 ENTRETIENS.
10 Puddings de cabinet	10 Filets de saumon, verts et blancs
9 Gâteaux de fruits	6 Timbales de macaroni
9 Gâteaux Napoléons	9 Crèmes vanille
144 hors d'œuvre assortis.	9 Gâteaux de Munich
46 de melons, 46 de figues, 46 de variantes, olives, anchois, pickles, thon, beurre, &c.	
9 Fromages glacés, 39 bols punch glacé à la Romaine, 9 fromages glacés.	
9 Surtouts garnis de 18 corbeilles de fruits, 10 d'anas, 18 corbeilles de fleurs.	
92 Petites corbeilles de fruits—gros rousin blanc et noir, pêches, brugnons, abricots, prunes, poires, pommes.	
60 Girandoles de bonbons assortis.	60 Tambours petits fours variés.
20 ass. Fromages—Chèvre, Roquefort, Macqueline.	900 bout eau de vie—très-fine.
900 Laines de café.	120 bout Marasquin.
100 Laines de café.	Croquette à fromages.
Frites viennoises.	Pâtis à dessert.
180 maitres d'hôtel et servants.	
VINS.	
Bordeaux	Sherry
Madro.	Sherry
Clos Vougeot.	Sherry
Bordeaux	Sherry
Chambertin.	Sherry
VIN DE DESERT.	Sherry
Malaga.	Sherry
Piacent.	Sherry
De Montebello.	Sherry

When at length the dessert was arrived at, the Prefect of the Seine proposed the health of the President of the Republic. When due honour had been paid to it he again rose, and spoke as follows:—

Gentlemen, I propose a toast to the noble guests of the city of Paris—to the Commissioners charged by the Queen of England to organise the Universal Exhibition—to Prince Albert, its illustrious President—to the Executive Committee—and to the International Jury who, by their labours have given so much brilliancy to this imposing solemnity. (Loud applause.) Honour to the fruitful thought which has collected in the same place the marvels of human intelligence! In such an Industrial Congress—a true Congress of Peace—nations, in mingling together, forget their ancient enmities, and, in presence of the masterpieces of all, refuse, for the future, to form but one and the same aggressive family. The City of Paris will inscribe with pride the date of August 2, 1851, on the page of its municipal annals. It is for it a memorable day, of which its magistrature will always preserve a precious reminiscence. (Renewed applause.) Thanks, then, to our guests for having been pleased to take their seats at the banquet, so cordially offered: the Hôtel de Ville is proud to receive them under its roof. I drink to our guests; I drink to the illustrious representatives of the industrial genius of all nations, to

the Royal Commission of London, and to the International Jury. (Great cheering.)

When the applause had terminated, Lord Granville rose, and delivered in admirable French, though with a slight English accent, the following reply:—

Monsieur le Préfet et Gentlemen.—Permit me, in very indignant French, but with heartfelt sincerity, to thank you, in the name of Prince Albert and of the Royal Commission, for the honour which you have just done them. As to me, gentlemen, the impressions of my youthful days, the bonds which I have since contracted, the remembrance which you have been pleased to preserve of him whose name I bear—(loud applause)—and who devoted so many years in cementing the union between England and your lovely France, which has been to me a second fatherland, and which I have been to you a second country—(loud applause)—all these, gentlemen, cause me to feel at the same time exultation and embarrassment at having the honour, so little merited by me, of being the organ of the Commissioners before this brilliant assemblage, at a fête, of which the magnificence is only equalled by the cordiality of your reception. (Loud approbation.) The desire had caused itself to be felt in England to attempt there one of those grand National Exhibitions which had so well succeeded in France, and which had been marked by such useful results. Prince Albert had thought that that idea could be enlarged and its advantages extended, if, at a moment when all countries were drawn closer together by the progress of science, and by the spread of education, they were invited to exhibit together their products, so varied in character. It appeared to him that such an Exhibition would serve to mark the progress of civilisation in its present state; that, while it taught us to render thanks to the Creator for all this for the benefits with which He loaded us, it would also prove to us how much the common happiness could be increased by the union not merely of individuals, but of nations. I am specially charged by Prince Albert, as well as by my colleagues in the Commission, to thank Prince Louis Napoleon and his Government for their most ready co-operation, for the sage and enlightened measures which they adopted to facilitate the progress of the Exhibition, which might still arise, and for the choice which they made of the persons who have aided in the execution of the plan with so much skill and conciliation. (Cheers.) We never entertained the pretension of getting up an English Exhibition of the industry of the world; but we considered it as an immense honour to be able to offer to other nations the means of displaying their own exhibitions as integral parts of the great work. (Loud applause.) I am, gentlemen, very glad to see that the exhibitors for the splendour and elegance which they have imparted to the Exhibition by their products. They have more than confrmed their ancient reputation for the invention and good taste which prevail in the execution of their manufactured goods. I trust that the sacrifices of time and money, which they have made, will not be altogether lost to them, even in a commercial point of view. I hope also, that they will not feel any jealousy, if we are able to give them, in some degree, by the lessons which they have given us. (Long-continued applause.) (Our thanks are due above all to those men, so distinguished in science, arts, and manufactures, whom France sent over to us as members of the jury. Our organisation, as a voluntary association, caused us to lay down rules which were contrary to their old experience as French Jurymen. They did not, however, cease for a moment to fulfil their laborious duties. No opinion was rejected, everything was freely and fearlessly discussed, and it was frequently the French members of the jury who pointed out the merits of the exhibitions of other nations. At the termination of a labour of seven or eight hours a day, for the space of two months, they separated from their colleagues in the most perfect harmony, and have left in English sentiments of respect and kindly feeling. (Prolonged applause.)

Permit me, gentlemen, to say a word to you of the visitors whom France sent over to examine the Exhibition. Amongst them, there were some of the most illustrious of your statesmen, of your men of letters, of your military men; there were representatives of those nations, which, since the middle ages, have added lustre to the history of France and of Europe; there were also some of the burgher class, which has so much advanced the prosperity of your nation; and there was a portion of your workmen, so remarkable for their industry, their intelligence, and their energy. All these, gentlemen, in different degrees, have exhibited that intelligent curiosity, that supple and lively character, that good humour and courtesy, which so markedly distinguish the inhabitants of France. (Loud applause.)

I am a great length of time the distinguished men of the two countries have known how to appreciate reciprocally the merits of their neighbours on the other side of the Channel; but it was only during the last few years, ago, it was only in the last few years, that the French, except their bravery and military genius. At the end of six-and-thirty years of peace, the Exhibition has furnished an opportunity to every class of my countrymen to examine close at hand the moral and intellectual qualities which render Frenchmen so distinguished in the arts of peace. (Prolonged applause.) An enormous, an unexampled step has been effected this year in the destruction of national prejudices and antipathies. (Renewed applause.)

I ought to apologise to you, gentlemen, for so long trespassing on your patience. (No, no, and applause.) I thank you from the bottom of my heart for the kind attention which you have accorded me, and I ask your permission to drink in a glass of this wine—one of the products, so delicious, of your country (laughter and applause)—to the political, social, and commercial prosperity of the city of Paris. (Great cheering.)

The loudest applause not only followed the delivery of this reply, but continued for several minutes after. When silence was re-established, M. Lanquetin, the President of the Municipal Council of Paris, rose and said:—

Gentlemen,—I ought, perhaps, to leave you under the charms of the eloquent words which you have just heard; but you will pardon me for yielding to the sentiment of gratitude which impels me to express my thanks for the coming forward of the municipal corporation of Paris, to thank Lord Granville for having aided to the extent of this fête by a speech which explains so perfectly its object. But the honour of finding myself seated by the side of the Lord Mayor of London imposes on me a duty which I will attempt to fulfil. The presence of the Lord Mayor of London at the Hôtel de Ville of Paris, is not only a fact without example, but it is an event which will serve as a link in the future time, since it will effect the last reunion of the races of those peoples which war has so long maintained between two nations fully capable of esteeming each other. (Cheers.) Two capitals, which are united together by the stores of intelligence which they contain, will henceforward continue their march at the head of civilisation with so much more rapidity and success, that they will be the more firmly united. It is to contribute to that union, that I come, in the name of the city of Paris, to propose to you a toast to the Lord Mayor and City of London. To the Lord Mayor, that municipal magistrate, so worthy, so revered, so powerful to do good! To the City of London! To the rich and immense capital of the United Kingdom of Great Britain! To the great and noble rival of Paris, honour and gratitude! Honour—for it has the first realised the grand idea of the Exhibition of the products of universal industry. For it has thus procured the triumph of the sentiment of a noble and enlarged emulation over that of egotism! Honour and gratitude; for it has shown itself grand and generous in establishing a splendid arena for that pacific struggle, and in offering the most gracious hospitality to the sages of industrial science, who are called on to bestow crowns of honour on the most deserving. We entertain the most profound conviction, that the city of Paris, in every part, so honourably situated in the industrial world, appears to the people of the future time, this fête offered in its name, in its Municipal Palace, to the honourable members of this great Jury, and to the most notable representatives of the industry of all Nations. It facilitates itself on our having invited to this festive meeting the Mayors of the principal manufacturing towns of France and England, in the presence of our great French dignitaries, of the diplomatic body, and of the high personages of England, who have most cordially assisted that grand work, the Exhibition. The city of Paris is above all happy at the presence of the Lord Mayor of London at this solemnity, of which it will always preserve an ineffable remembrance. To the city of London and its Municipal Corporation. (Loud applause.)

The Lord Mayor of London made the following reply:—

Monsieur le Préfet de la Seine, and my Lords and Gentlemen,—I regret very much that I am not able to address you in your own language, because I feel how imperfectly I shall be able to respond to the observations which have been made by the hon. gentleman who has just addressed you. But, after the very eloquent and impressive address of my Lord Granville, on the subject of this international Exhibition, it is quite unnecessary for me to say further to that subject. I cannot feel otherwise than deeply sensible of the honour of being present at this grand banquet, and I cannot but feel a great gratification that it should have remained for the chief magistrate of the city of London, in the

year 1851, for the first time in the history of France and in the history of England, to pay a visit to the Prefect of the Seine. (Loud cheers.) Gentlemen, I may venture to say to you, on behalf of the municipal authorities of the city of London, that they have manifested a deep interest in this Exhibition, because they saw that the result was likely to produce, not only in this country, but in all the countries of Europe, peace, unity, and concord. (Applause.) It is with these feelings that I am able to affirm, with the concurrence not only of the citizens of London, but of all the English people, that I cordially rejoice at this very interesting event—(Cheers)—and at the opportunity which it has afforded them of giving, in speaking in the presence of my own brethren and colleagues, I am not unmindful that I am also heard by other members of municipal authorities, and by the commissioners and representatives of other countries in Europe, who, I am sure, concur with me in these opinions. (Hear, hear.) I terminate these observations by thanking you, in behalf of the City of London, for the honour which in my person has been conferred on them; and I conclude by proposing as a toast, "The effect of the Seine, and prosperity to the city of Paris." (Loud applause.)

Just as the cheering was about to die definitively away, Mr. Francis Borchers, member of the Common Council of London, gave the word to drink the toast with three times three, in the English fashion, which was effected to the great amusement of the French portion of the company. Some of the guests then proceeded to the apartments of the Prefect to take coffee, whilst others went to witness the representation of the "Médée malgré lui" of Molière, played by the actors of the Comédie Française. A temporary theatre had been erected in the ancien Salle du Trône; and by the time the banquet had terminated, the benches were completely occupied by my countrymen dressed in the most elegant manner. The number of carriages required for so great an assemblage was effected without the slightest disorder; for, as the Salle St. Jean had served as the entrance for the dinner-guests, so the small hall at the south-western corner was set apart for the reception of those having an invitation for the evening. At last the piece commenced, and Mlle. Augustine Brohan, Mlle. Denain, and Monrose, Delaunay, and Got, excited great laughter; and more, perhaps, amongst the English portion of the audience than the rest.

It is unnecessary to state, that the magnificent rooms composing what is called the Prefect's apartments, and that open to the guests, and that, in abundance, during the evening. We should, however, regret not to mention that the Court of Louis XIV was boarded over and transformed into a sort of open conservatory, a fountain, ornamented with shrubs and flowers, being substituted for the statue which usually stands in the centre. The effect of this transformation was charming.

THE CONCERT ON SATURDAY EVENING.

A musical mission to the French capital would be, at any time, eminently suggestive and replete with interest; but, connected as the present inquiry has been with the Exhibition *fêtes* of the city of Paris, no little amount of curiosity existed amongst amateurs, to learn in what manner the hospitable hosts would seek to amuse their London visitors with melodious strains. The duties of your musical correspondent are confined within narrow limits, and he leaves to your local commentators the task of describing the musical and theatrical content of the Frigate concert on Friday, the 14th inst., at the three steamers at Folkestone, the landing at Boulogne, the railroad banquet at the station, the departure of the Lord Mayor's special train for Paris, the *gouter* or light luncheon provided at Amiens, the arrival at the terminus of the *Chemins du Nord*, having completed the transit in four hours from Boulogne to Paris, the hunt for the luggage, and the *binouche* of forlorn dames and dismal travellers on the rails, amidst piles of packages, whilst waiting for every fresh train to come up, the despair of the majority at two in the morning at having to go to their respective quarters without a *surcoat*, much less a trunk, the dreadful scenes during the whole of Saturday at the station, whilst electric discharges were in vain forwarded to the Boulogne authorities to send up the missing baggage; all these, and divers other eventual scenes, will have filled the columns of the journals, but it is not within my department, albeit a personal sufferer, to dilate on the manifold contrarieties of this civic campaign to the Gallic territory. Still, I might be able to furnish a few notes about the missing hat of the Lord Mayor, and about his horror at being deprived of his civic crown. I might say something touching of the enormous difficulties of our city dignitaries in providing themselves with ready-made suits of clothes, to appear at the banquet at the Hôtel de Ville, these not being, as you would find in the *Album* of the *Blanc* being in London, and no Parisian Mox and Co. could accommodate Alderman Humphrey (Cassidore being also in exile). Doubtless, the fate of the citizen of Candlewick, who was hoaxed into a masquerade dress, under the pretext that he ought to appear at the banquet in a full court suit of the time of Louis XVIII, will have been made known. However, it is time to be at the concert, given after Saturday's banquet at the Hôtel de Ville, and my narrative of things musical begins as late as eleven o'clock, for tables had not been cleared and the orchestra got ready before that hour.

The musical readers of the ILLUSTRATED LONDON NEWS are doubtless, that the present is the latest in the year for Parisian amusements. The season here is from October to the end of May, and from June to the autumn the great singers are away on leave of absence. Viardot and Alboni, of the "Opéra de la Nation," are at the two London opera-houses; M. Roger is in Germany; the "Théâtre des Italiens" is shut; the "Conservatoire" concerts have long ended; the grand musical performances of the "Philharmonic Society," under the direction of the gifted Berlioz; the St. Odeon concerts, the classical *chambre matinales* and *soirées*, the public and the private entertainments of the roving speculators—all are over. Little was therefore left to be done, except the resources of the musical spirit of the managers of the *fête*, nothing, I thought, so inopportune as to prompt the happy notion of resuscitating the famed *Conservatoire* concerts, in order to afford English amateurs a notion of French orchestral execution and of choral singing. We have had, therefore, a *Conservatoire* programme executed under M. Girard's direction, only that it was considerably lengthened, the monster bills of London, no doubt, having been quoted as evidence of our voracious musical appetites. But the fates were untoward. After a banquet of gigantic proportions, appropriately followed by the "Médée malgré lui" of Molière, played by the company of the Théâtre Français, to expect that a concert commencing after eleven o'clock, and ending at half-past one in the morning, could be set out, would, indeed, have been unreasonable. The conductor was evidently vexed at the lateness of the hour of beginning, but his forces seemed resolved that there should be a good notion entertained of their capabilities, for the opening chorus from Rossini's "Siege of Corinthe" (a work well worthy of being produced in London) was spiritedly sung. As at the *Conservatoire*, the lady chorists were dressed in white, and the gentlemen in black, some of the principals of the Grand Opéra joining in the choruses. The "Overture" overture, in a grand and original manner, quite a sensation there, and more delicate in the judicious use of instrumentation than at our Philharmonic concerts; but I prefer Costa's energetic taking of the last movement to Girard's cold, mechanical beat. After the old-fashioned and dreamy chorus from Rameau's "Castor and Pollux"—not very smoothly done, by the way, the defective intonation being remarked—there was a slashing reading of Rossini's "Gazza Ladra" overture; the witty passages for the wood band, the brilliant phrases for the stringed, the military rolls of the side-drum, the pomp of the brass, all the *fièvre*, fire, and ideality of this admirable conception, were wonderfully developed. After a portion of Beethoven's "Egmont Overture" the last part terminated, and there was an immense retreat of visitors. The second act began with Handel's chorus from "Judas Macabeus," "See the conquering hero comes" ("Chœurs, chants et cetera"). To whom this poem was addressed, became a subject of much discussion. Some pretended that it was to the Lord Mayor; others argued that it must have been to Mr. Bright; some thought that it was to Mr. Paxton; then it was ascribed to Mr. Fox as the man of iron, if not the Iron Duke; again, Mr. Alderman Salomons was quoted, only he has not yet been admitted in the House of Commons. A French *jeune fille* naïveté, the Baroness de Rothschild, on account of her acquaintance with the Iron Duke, but I am satisfied that the "Conquering Hero" meant was Mr. Wilde, who has raised the "Globe," and who was present wearing his order of the Legion of Honour, given him by Louis Philippe. After Handel's chorus was the

treat of the night, Beethoven's Septuor, Op. 20 in C flat major. This great work, the *ne plus ultra* of chamber compositions, was originally written for violin, alto (viola), horn, clarinet, bassoon, violoncello, and contra-basso. Hummel arranged it for the piano, flute, and violoncello; Czerny has arranged the Septuor at a pianoforte duet for four hands; Liszt, more hardy still, has reduced its proportions to a pianoforte solo, and, as he plays it, the instruments of the original score are scarcely missed. We have even heard of this Septuor being adapted for two guitars; but of all the arrangements known of this Septuor, nothing can be more wondrously exciting than its interpretation by the *Conservatoire* band. All the violins, all the tenors, all the violoncelli, all the contrabassi play, whilst the parts for the clarinets, horns, and bassoons are doubled. The effect is electrical; happy are the amateurs who are permitted to hear this prodigious composition, to follow the heart-captivating strains of the slow movements, to be moved and excited by the soul-stirring passages of the *thème varié* with its brilliant variations. It was the late Habeneck, so many years the conductor of the *Conservatoire* concerts, of which he was the founder, who first trained the players for this matchless specimen of instrumental imagery; and the traditions of his fiery style have not yet been lost. The wild savage chorus of "Scyths" from Gluck's "Iphigenia," followed; then came the final movement of Beethoven's Symphony in A; and the concert was finished with the chorus, "The heavens are telling," from "Moses." Thus, as is usual with the *Conservatoire* concerts, there was no solo singing; the only departure from their custom being, that there was no solo instrumentalist and no complete symphony. It is much to be regretted that the hour of beginning was so late, and that, during the execution, refreshments were distributed—distracting the attention of the amateurs; but an authority told me, that it was in accordance with English customs to interrupt the music, so we must be content with the intended politeness, if we cannot subscribe to the historical accuracy of the givers of the *fêtes*.

THE TRIP TO VERSAILLES ON SUNDAY.

The Sunday's visit to Versailles was not without its vicissitudes. The lion of the *fête*, the Lord Mayor, arrived so late, that even the frigid Chinaman, who had been as much stared at as the Lord Mayor, was out of patience, and gave himself an extra fanning. The curious in natural history are aware that the Arabs in the desert walk with intense anxiety the descent of birds, because where they fall there is a chance of water. The experienced travellers who were with the Mayor at Versailles followed him through all the mazes of the grounds, admired, like his Lordship, the playing of the hidden military bands, as he saw the fountains, in the fond expectation that where a Mayor would stop, there would find food for the inward man be found. But, alas for all human hopes, the Mayor was an unlucky bird for the London Arabs; there was no *buffet*—no refreshment room—not even the ghost of an *Amiens gouter*, in the way of cakes and champagne. The Mayor, after he had done with the troubled waters, disappeared by a military manoeuvre of a flank march, and a gate of iron shut out the aspirants for a feed, leaving only the resources of a small *cabaret*, with stale sponge cakes, wishy washy table beer, or red ink *ordinaire*. The retreat of the citizens by the left and right banks of the Seine railroad was disastrous, and the nearest houses to the station were besieged for dinner, the knowing pioneers, however, seeking for the lively and hospitable *Chambrées*, where a good *cuisine* can be found.

THE PRESIDENT'S FETE AT ST. CLOUD ON MONDAY.

Monday's music at St. Cloud was very delightful—invisible bands of music being heard amongst the trees, and their charming playing, combined with the murmuring of the waters, and the presence of a serene sunny sky, with the feeling of a balmy atmosphere, formed a most delicious *ensemble*. When one of the bands was executing the music of Boieldieu's "Dams Blanche," in which the touching melody of "Robin Adair" is introduced, associations of bygone days were evidently presenting themselves to the devoted Royalist, to the staunch Imperialist, and to the steadfast Orleanist. The locality to each bell-tower of a fallen banner was repeated was witnessed. As we saw the Pope's Intendants, the Cardinals, the grounds, and looked upon the Archbishop of Paris and divers Bishops promeneading with their attendant priests—as we gazed upon the myriads of stars, orders, crosses, ribbons, and decorations that were exhibited, as we regarded the line of Cuirassiers in the gilded saloons of ceremonial—doubts were raised in the mind, if we were enjoying ourselves under the *keppie*; and this reflection brings me to mention a very remarkable fact. From Boulogne, on Friday, to the hour I write, I have never heard the "Marcellaise," nor even a whistle from a *gamia* of the "Chant des Girondins." But I heard our National Anthem, at Boulogne, and I heard it again, at St. Cloud, with amazement. I am struck with which it was received at Amiens by the National Guards, the officers of the line, and by the population; and, at St. Cloud, yesterday, the sensation of "God save the Queen" was no less marked on the part of the French auditory. Has this demonstration, then, been simply an act of politeness towards us, or was there something of a deeper emotion in the Gallic heart, at the display of enthusiasm for our monarchical air? Having nothing to do with politics, I shall not attempt to reply to these queries—I state the fact, your readers may draw their own conclusions.

The *fête* began at three o'clock, and terminated at dusk. At five o'clock the Lord Mayor was received in the gardens by the President of the Republic. The Prince had promenade through the grounds with the Marchioness of Normandy on his arm, and a long suite, the entire afternoon, doing the honours of the Palace with much grace and affability. The invitations had been liberally extended to all the civil and military authorities as well as to the foreign visitors. The banquet in the Orangery was attended with great confusion, owing to the rush of subaltern officers, who seemed little disposed to imitate the polite bearing of the host towards strangers.

THE GRAND OPERA ON MONDAY NIGHT.

I was present at the 103rd representation of Meyerbeer's "Prophète," on Monday night, at the Grand Opéra. Again hearing this magnificent work, caused me to regret that the *Grand Opéra* had not been so long ago have been so judiciously and remorselessly done. I allude particularly to the end of the first act, and to the cuts in the trio in the tent scene, a piece which creates here always an immense effect. We are also a long way behind in our dance arrangements in this opera. If only to see the skating scene here, Paris is worthy of a visit; so exquisite are the groupings, so perfect the *ensemble*. On the other hand, we beat the French execution in orchestral and choral points, with the exception of artistic delicacy and quality, in which French artists cannot be rivalled. Of the new tenor, Chapuis, in *Jean de Leyden*, nothing can be favourably written. Mlle. Mason's *Edis* is a sorry substitute for Viardot; but if the representatives of the three Anagnorisms in London could witness the three acts here, a very different effect might be drawn from these ill-used parts at Covent Garden. Mlle. Ugaglia has returned to the Opéra Comique—a theatre she ought never to leave. The third lyric theatre is in active progress and will be opened in September. The hopes of the Grand Opéra are on Scribe and Halévy's "Wandering Jew," for which the decorations are preparing. As regards Gounod, the commission he has received to write a five-act opera, will suffice to show that he has made a real artistic impression, if not a financial one, by his "Faust." Great exertions are making to urge Meyerbeer to hasten his "Africain"; but the Berlin composer will take his time, as he did with the "Huguenots" and "Prophète," only he must recollect that he has not the same time before him at his age, if he means to give his own traditions for the execution of his new work.

FETE ON TUESDAY AT THE BRITISH EMBASSY.

One of the most delightful of the entertainments given in Paris was the *fête champêtre* (as it may be termed) held at the British Embassy, in the Rue St. Honoré, on Tuesday afternoon. The invitations—amounting to many hundreds—stated that the Ambassador of England and the Marchioness of Normandy would be "at home" that day, from three to six o'clock. Scarcely had the former hour struck when several of the *ladies* presented themselves; and the arrivals thenceforth of the *ladies* were incessant. (The arrival of the *ladies* was the signal for the guests to be received by his Excellency, by whom they were in due form presented to the Marchioness of Normandy. By a quarter of 4 o'clock the receptions were so numerous, that the visitors, led by the noble hosts, repaired to the beautifully ornamented lawn of the edifice, at one extremity of which was located an excellent military band. By

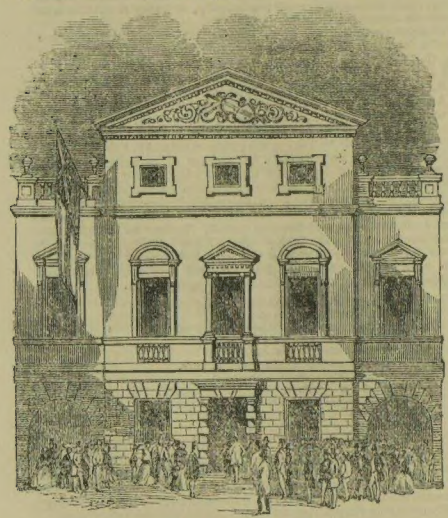
The following railway bills received the Royal assent on Friday week; viz. Llyfari Valley and Duffryn, Llyfari and Portcawl; Manchester, Buxton, Matlock, and Midland Junction; Thames Haven; Cameron's Coalbrook Steam Coal and Swansea and Loughor; and the Manchester and Salford Extension - making together five new acts for railways.

DINNER TO MR. PAXTON, AT DERBY.

(See the Illustration at page 184.)

On Tuesday, a dinner was given to Mr. Paxton, in the New Assembly Rooms, Derby, at which there were 300 guests. His Grace, the Duke of Devonshire accepted a special invitation, and was loudly cheered on his entrance, and during various parts of the interesting proceedings. Earl Granville would also have been present, but for the entertainments given in Paris. Mr. Fox's absence was also attributable to the same cause; but he was ably represented by his indefatigable partner, Mr. Henderson.

The chair was taken by Thomas Gisborne, Esq., who was supported by the High Sheriff of the county, the Mayor of Derby (Mr. Fox), the Mayor of Chesterfield, Mr. Strutt, M.P., Mr. Cavendish, M.P., Mr. John Ellis, M.P., Sir R. S. Wilnot, Mr. Gash, M.P., Mr. Evans, M.P., Mr. Heyworth, M.P., Mr. Mundy, M.P., Mr. Bass, M.P., Mr. R. Arkwright, Mr. W. P. Thornhill, Mr. J. Strutt, Mr. P. Arkwright, Mr. E. S. Pole, Mr. T. H. Barker, Mr. Peach, Mr. George, Mr. R. G. Gisborne, Mr. T. S. A. Shuttleworth, Mr. J. Sutton, Mr. Balguy, Mr. H. Bowdon, Mr. T. G. Radford, Mr. T. G. Crompton, Mr. W. Needham, Mr. W. Longdon, Mr. James Barker, &c.



THE NEW ASSEMBLY-ROOMS, DERBY.

The assembly-room was tastefully decorated with flags, banners, festoons of flowers, and evergreens; and an excellent band was in attendance.

The Chairman, in rising to propose the first toast, observed that several gentlemen had been prevented from attending, owing to various impediments; and, amongst others, he might mention Earl Granville, one of the Royal Commissioners; and Mr. Fox, one of the contractors of the Building. He then read letters from Mr. Stephenson and Mr. Barry, who regretted their inability to attend. In conclusion, the Chairman proposed "Her Majesty Queen Victoria," which was received with three times three and prolonged cheering.

The next toast, which was drunk with all the honours, was "Prince Albert."

The Chairman then proposed "The Duke of Devonshire, the Lord-Lieutenant of the county," the mention of whose name elicited a most enthusiastic burst of cheering. The manner in which the toast had been received (the Chairman observed) showed the claim which his Grace had on the gratitude of all present; and he was not wrong in saying, that it was owing to his Grace's munificence that they had the honour of entertaining Mr. Paxton, for the great conservatory at Chatsworth was the prototype of the Crystal Palace. (Loud and repeated cheers.)

The Duke of Devonshire, on rising to return thanks, was hailed with several rounds of cheers. He said, that the kindness and indulgence of his Derbyshire friends were always the same to him. He was delighted to meet them on an occasion so interesting, and to find that so many had given their names and their sanction to the object that had assembled them. (Cheers.) He said, that a year ago, at a meeting held at Bakewell, to consider the new, magnificent, and, as it has now turned out, the eminently successful plan of his Royal Highness Prince Albert, for an Exhibition of the Industry of All Nations, the design, description, and explanation of the Building now called the Crystal Palace were for the first time made known to a public audience. The difficulties encountered by the Royal Commissioners had become appalling, and appeared to be every day increasing, till Mr. Paxton came, and with a plan as simple as it was stupendous, caused an immediate change in the current of public expectation. (Loud cheers.) At that Bakewell meeting he minutely described his intentions, which were certainly listened to with great astonishment. "I ventured," said the Duke, "to predict his success—(Cheers)—and I intended those who heard me to be under no sort of alarm, for Mr. Paxton had never yet failed in anything he had undertaken. (Loud cheers.) Gentlemen (continued the Duke), has not the event justified my sanguine assertion? and is it not clear that the method employed was not only the quickest way, but the only way by which the expectation of the whole world would not be disappointed. (Loud cheers.) The Duke proceeded to say, that it was an honour to him to have had his name connected with that great work, the perfection of it had astonished everybody employed and concerned. The completion of the work had been paid to him of being the grandfather of the Crystal Palace—(Laughter and cheers)—which he thought had, perhaps, turned his head a little; but (said his Grace) it was not the possession of a few houses of glass and iron, serving, perhaps, in some degree as models; it was the mind of their inventor, well regulated, clear, and active; and the will, powerful and persevering, that had given importance to those objects, and had led him to the ultimate result; the mind, the integrity, the simplicity, and talent that had caused him to be what he is, the person whom they were met together to honour, to be connected with whom was his pride, and to possess whose confidence was as gratifying to his (the Duke's) feelings as his extensive services had been conducive to his worldly prosperity." (Vehement cheering.) His Grace then said that he considered Mr. Paxton most fortunate in having secured Messrs. Fox and Henderson for the execution of this grand undertaking. Day after day, in the winter and in the spring, he had witnessed the unremitting zeal and ability with which Mr. Fox gave his constant and scientific attention to the colossal work in which he was engaged. (Cheers.) Much as Mr. Paxton had been for the last year the object of approbation, the Duke knew him to be a man of that high feeling and great delicacy, that it would have pained him to accept this token of admiration, had not the Royal Commissioners been united to him and associate in this town. (Cheers.) The Crystal Palace had had a respite, and it was to be hoped that its future destiny was secured; and quite sure am I (said the Duke), that, should the arrangements and regulations be confided to the inventor, its merits and advantages in a second state would be as striking and as well appreciated as they were in the first. (The noble Duke was loudly cheered on resuming his seat.)

Mr. Strutt, M.P., in proposing "The Royal Commissioners," said, if they had not had the candour to abandon all their preconceived notions, the Crystal Palace would not have been in existence, and the present assembly would not have had the pleasure of doing honour to the genius and originality of Mr. Paxton. (Cheers.) The Royal Commission contained in its number many of the most eminent persons in the country—men holding office under the Crown, men of all political parties, men of the greatest scientific eminence. But great and eminent as these persons were, their eminence was not enough to ensure success. It had often been remarked, that when great works were entrusted to bodies of eminence, their success did not equal the expectations entertained from their exertions, because a unity of purpose was sometimes wanting.

(Hear, hear.) No complaint of this kind, however, could attach to the Royal Commission; and he could say without flattery that one great cause of its success was owing to its having at its head that illustrious Prince—(Cheers)—whose ability, judgment, indefatigable industry, and conciliatory disposition had been the great means of its success, and to its effecting (Hear, hear.) There was another member of that Commission who had rendered the most valuable assistance; he meant Earl Granville—(Cheers)—a nobleman not more distinguished by the high qualities of his mind than by the goodness of his heart. If there was one quality for which he was more distinguished than another, it was his amiability of disposition and courtesy of manners, which never interfered with the energy in pursuing the object he had in view. He proposed "The Royal Commissioners," who had performed their duties ably and successfully, conferring honour not only on themselves, but on their native country, in the face of Europe and of the whole civilised world. (Loud and continued cheering.)

The Chairman requested the attention of the assembly whilst he proceeded to propose the next toast—that of their distinguished guest, Mr. Paxton. He then proposed "Mr. Paxton." Mr. Paxton, however, had been many years, and nothing but the most kindly feeling had ever existed between them. But to-day he only knew him as the originator of the Crystal Palace. When Mr. Paxton's magnificent idea began to assume form and substance, it was absolutely necessary that some preparation should be speedily made for receiving the contributions that had been invited from foreign countries. All the constructive genius of mankind was invited to show how that object could be effected with the least expense, and engineers began to knock their heads against ashlars and stone and bricks, and to flounder amongst mortar and cement, when a gardener stepped amongst them, and said, "Gentlemen, there's nothing like glass and iron." (Cheers and laughter.) In this there might be something professional, for he was old enough to remember when the largest thing in existence that could be called a glass structure was a hand-glass to cover a chamber. (Laughter.) Mr. Paxton, however, had conceived the industry of all nations with a structure of glass and iron, and the notion had commanded the universal admiration of all mankind, except Colonel Sibthorp. (Laughter.) But, to speak more seriously, how many admirable qualities were involved in his plan? Many men looked to precedents; but what precedent was there to guide Mr. Paxton? From the hand-glass Mr. Paxton carried on the idea to the conservatories at Chatsworth, and then advanced to that magnificent structure which had excited the wonder of the world. (Hear, hear.) In Mr. Paxton's case there was the great quality of originality—he had almost said the audacity of genius. (Cheers.) Amongst the most valuable qualities which a man could possess, was the power with which genius brings other minds into co-operation with his own; and it was no small evidence of Mr. Paxton's genius, that he was able to secure the skilful co-operation of such constructors as Messrs. Fox and Henderson. (Loud cheers.) It was perhaps a singular thing that the inventor of metal tubes for railways was the first person who gave his sanction to the Crystal Palace. (Cheers.) The Chairman then referred to the preservation of the beautiful Building, and the toast was received with thunders of applause again and again renewed.

"Mr. Chairman, my Lord Duke, and gentlemen,—If ever I laboured under a difficulty in my life, or required of my friends more than an ordinary share of their kind indulgence, it is on the present occasion.

"Overpowered by your kind response to the too flattering account of me by my friend Mr. Gisborne, I ask you to forgive me if I fail to express to you as I ought my most heartfelt gratitude and thanks for this most distinguished mark of your public approbation. I am not so vain but I know how much of the praise you are good enough to award me is due to your own kindness; but it would be affectation more offensive than vanity, if I did not frankly acknowledge that I am proud of being connected with anything that has this day brought together so large a number of my friends. Were I to consult my own feelings, I should, after offering my fervent thanks in, I fear, most feeble words, resume my seat, and thus relieve myself of a rather onerous duty. But, gentlemen, I feel that this is no ordinary occasion, but one on which I shall be expected to do more than to return you my thanks. When the Exhibition, the great event of our times, was first propounded, I hailed it with unalloyed pleasure; it appeared to me like a beam of light of vast magnitude, embracing a field of operation, the true advantages of which could only be felt in after times, when the great efforts made would unfold themselves in a thousand different and unlooked-for channels. This was the time, the harvest will assuredly follow, and I am sure I will the mechanical ingenuity of mankind means for extended improvement, but the social nature of man will receive its rewards in the sweeping away of national prejudice, and establishing between nation and nation, and man and man, a kinder appreciation of each other's worth, and a more charitable view of each other's frailties. The first great fruits which the Exhibition has produced have taken place in the minds of the people, and I am sure the reception given to us everywhere from Boulogne to Paris. All appeared to vie with each other in giving us a cordial and hearty welcome. The magnificent reception given at the Hotel de Ville might almost have shaken the prejudices even of Colonel Sibthorp. We have no place in England where such a dinner could be given as that of the Hotel de Ville, and no place where there could have been so magnificent a reception. What has long been desired and long sought for, has now been realised and unrestrained communion of their inhabitants with each other. When this shall fully take place, it will not require the abstruse study which is now requisite for a Foreign Secretary or Minister to conduct the affairs of nations with satisfaction to all parties. I believe England has added another wreath to her Crown, in the glorious part she has taken in first establishing an exhibit on all Nations. It is a rather curious fact that there never has been a National Exhibition in any of our many other countries, and that we should then at once enter upon so gigantic a task as an Exhibition of All Nations before we had an Exhibition of our own. To his Royal Highness Prince Albert the world is mainly indebted for carrying out this most wonderful undertaking; and to his Royal Highness belongs the credit of having persevered through most difficult and harassing circumstances to so happy a result.

It is to him, with his assistance, that I have been enabled to carry over the shoals and quicksands that always beset great undertakings, that my humble efforts were called into request, and at the risk of being thought tedious, I will venture to give you a short history of my connexion with it, and the reasons which induced me to furnish a plan.

"You are aware that as soon as the Royal Commission was formed, gentlemen were selected as a Building Committee; to this committee was devolved the onerous duty of selecting a site for the exhibition. Their first public act was to send out invitations for designs for a suitable structure. About 240 designs were sent in, but the committee not finding any of these exactly in accordance with their views, set about devising a plan of their own; and, on this being completed, they prepared detailed drawings and specifications for the purpose of commenting upon in the public journals on account of the vast amount of bricks that would be used in its construction, and the permanent character of the work. It was not until this war of words was raging with great fierceness, that the thought occurred to me of making a design which would obviate all objections. Fortunately, at that time I was erecting a house of peculiar construction, which I had designed for the purpose of that most remarkable plant, the *Victoria regia*; and it is to this plant, and this circumstance, that the Crystal Palace owes its direct origin.

"Being in London, and having to see Mr. Ellis, the member for Leicester, on business connected with the Midland Railway, I sought him at the Houses of Parliament, and found him at a morning sitting in the new House of Commons, which was held there on that day, for the purpose of testing its fitness for the purpose. Sir John Lubbock, then Member of the House, but not a word of what he said could be distinctly heard in the Speaker's gallery; upon which I observed to Mr. Ellis, that I feared they would make a mistake in constructing the Great Exhibition Building, and that I had some thoughts of sending in a design that would obviate the difficulties complained of. After a little further conversation, Mr. Ellis went with me to the Board of Trade to see Lord Granville. We did not find his Lordship within; but Mr. Henry Cole, one of the Executive Committee, happened to be there. I went to No. 1, Old Palace-yard, and after conversing for some time with Mr. Cole, I found that the Building Committee had advertised that the plans and specifications for contractors to tender would be ready in about a fortnight; and I also heard that the specifications would contain a clause by which those who tendered might also tender for designs differing from the plan of the Building Committee. From this moment I decided that I would prepare plans for a glass structure; and the first thing I actually did was to go to Hyde Park, and step over the ground, to ascertain the extent in length and breadth on which the Building was to stand.

"Having made an engagement to be at the floating of the third tube of the Britannia Bridge, I could not commence the plans until after my return; and it was at the Midland Station, in this town, in one of the committee-rooms, that the first mark on paper was made of the Crystal Palace, and the most remarkable fact connected with the Crystal Palace, that the blotting-paper sketch indicates the principle of the construction of the building as it now stands, as much as the most finished drawings that have been made since. In nine days from the time of making the blotting-paper sketch, I found myself again at Derby, with a roll of plans under my arm, on my way to London. These plans, five in number, had, with the exception of one, been prepared by me at Chatsworth, the other not prepared there had been made for me by Mr. Barlow, the eminent architect, and the member of the committee, to whom his valuable assistance in calculating the strength of the columns and girders. At the Midland station I had the good fortune to accidentally meet with Mr. Robert Stephenson, who had come from Newcastle by the same train in which I was going to London. On our journey I showed the plans to Mr. Stephenson, and got him to read the specification. He expressed his unbounded admiration of the design, and promised to lay the plans before the Royal Commission on the following day, which promise he fulfilled. As Lord Brougham had said so much in the House of Lords against a brick building erected in Hyde Park, I waited upon his Lordship and explained to him the nature of my plans: from that day Lord Brougham has never uttered a word against the Exhibition building, but, on the contrary, his Lordship became my warmest supporter, and he expressed his plans to Lord Granville before they went before the Royal Commissioners; and he said, 'I am sure that Lord Granville the country owe much in respect to the success of the Exhibition. The easy access and courtesy of manner displayed by his Lordship to all who approach him, added to most excellent business habits, has removed many difficulties that would not otherwise have been effected.'

After my design had been laid before the Royal Commissioners, and had been re-estimated by the Building Committee, and seen at Buckingham Palace by the Duke and Prince Albert, and at the Crystal Palace, Spring-gardens, and had the good fortune to find Mr. Fox at his office. Mr. Fox was much pleased with the design, and at once agreed to go heartily into it. Mr. Henderson (Mr. Fox's partner) and Mr. Robert Lucas Chance, the great glass maker at Birmingham, were telegraphed to be in London early on Monday; and after a long consultation, my plans were sent to Birmingham for the purpose of having detailed estimates prepared. I was present here, and saw the plans, and was aware of the fact of Messrs. Fox and Henderson's intention to tender for my design, and Mr. Cole went to Birmingham to counsel Messrs. Fox and Henderson to tender for covering the ground in the exact form as marked out by the ground-plan prepared by the Building Committee. Mr. Brunel also suggested that the interior columns should be placed 24 feet apart, instead of 20, in order to suit the Exhibition.

During the preparation of these plans and estimates, Messrs. Fox and Henderson came to Chatsworth, to settle with me the more important details, and I went twice to Birmingham to see the progress of the plans and estimates. During the preparation of these plans, Mr. Henderson suggested the Transept. To this I at first objected. I did so on these grounds; namely, that, as the Exhibition was to be a fair competition of skill for all nations, I held it to be fair and right that each exhibitor should have an equal advantage as regards position, which they could not have with the Transept, as it would be in the position of an objection I entertained was, that it could not stand in the centre of the Building, as the ground-plan was then arranged; but the moment Mr. Henderson said it would impart strength and solidity to the Building, I assented to its introduction.

"At length the day for sending in the tender came, but considerable delay took place before it was finally accepted. I have before stated, that, in order to get the tender in, it was necessary the Building should cover the exact space marked out by the Building Committee; but, in conforming to this, the Transept was obliged to be placed on one side of the Building, for the purpose of avoiding the great trees which now stand within it, but which, according to the tender sent in, were to be in an open court. At one of the meetings with the Building Committee, it was suggested by them that the Transept should include the great trees; but there appeared at first sight a good deal of difficulty in accomplishing this, as at that time all the roofing was designed, in order that we might see what could be done before the next meeting of the committee. I went direct with Mr. Fox to his office; and while he arranged the ground-plan so as to bring the trees into the centre of the Building, I was contriving how they were to be covered. At length I hit upon the plan of covering the Transept with a circular roof similar to that on the conservatory at Chatsworth, and made a sketch of which they copied that night before the next meeting of the committee. I might have it to show to Mr. Brunel, whom I had agreed to meet on the ground the next day. Before nine the next morning Mr. Brunel called at Devonshire House, and brought me the heights of all of the great trees; in the note containing the measurements Mr. Brunel wrote thus:—'I mean to try and win with our plan; but I have thought it right to give you a beautiful plan all the advantages it is susceptible of.' I then sent Mr. Brunel the plan I had made, and he was so much pleased with it, that he might have it to show to Mr. Brunel, whom I had agreed to meet on the ground the next day. 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A double debt to pay—
By nature dressed to-morrow,
As art to-day.

"I have stated to you that the *Victoria regia* was the immediate cause of my sending in a design for the Crystal Palace; but the Crystal Palace does not derive its origin from the existence of that noble plant. No! It owes its erection to a nobler work of nature—the noble Duke whom I have had the honour and the pleasure to serve for more than a quarter of a century. It is to his fostering hand I owe all I possess; he took me when quite a youth, and moulded me according to his wants and wishes; he has given me all the advantages of extended travel with himself, which could not fail to produce fruit in due season; by his confidence and liberality I have had placed before me ample means for various experiments, and without which, depend upon it, there never would have been the pleasure of the Exhibition, and if there is one thing more than another that would enhance the pleasures of this day, it is that his Grace has done me the honour to be present to see the flattering tribute you have paid me.

"Gentlemen, one word more, and I have done. You can readily believe how great the anxiety and responsibility I imposed on myself when I undertook the design for the Crystal Palace; but believing that I could remove the many evils of a century, I considered it a duty I owed to my Sovereign and my country to waive all personal considerations, and do my utmost to save so grand a project from failure. From the day I sent in my design, to the time of the successful accomplishment of the Exhibition, my anxieties have been almost overpowering. I felt what must be my fate if by any accident my design should not be successfully carried out, and my future would have reflected back upon me; but great as the anxiety has been, and laborious as have been my duties even up to the present time, this day's proceedings amply reward me, and give a triumphant finish to the whole.

"It is now twenty-five years since I came into this country a comparative stranger; you then received me kindly—this kindness has since ripened into friendship, and it has, I am thankful to say, become a happy lot to make 'irony and sarcasm' my public duties have been many and onerous, but in the performance of them it is my happiness to know that I have never lost a friend. The marks of respect you have shown me to-day will sink deep into my heart, and the recollection of it will afford me delight for the remainder of my days."

Mr. Balguy, in complimentary terms, then proposed "Messrs. Fox and Henderson," remarking, that whilst they admired the genius of the designer, they ought not to forget the genius and knowledge of those who carried such a magnificent design into effect. (Great cheering.)

Mr. Henderson, on rising to return thanks, was most enthusiastically received. After remarking on the candid and cordial manner in which Mr. Paxton had received and acted upon every suggestion which appeared likely to carry his great object into effect, he observed that an impression seemed to prevail that Mr. Barry was the originator of the circular roof for the Transept. Now, that was not correct; for Mr. Paxton originated it, and carried it out according to his intention. (Cheers.) He would endeavour to explain how the mistake had originated. One Saturday night, when the Commissioners sat late, it was suggested that some plan should be adopted for covering the trees. Mr. Barry had been absent every day during the week until that evening, and he knew the difficulty. Mr. Paxton had suggested that the covering should be by a circular roof. He did not think that Mr. Barry knew that arrangement, and on Monday morning Mr. Barry produced a sketch giving to the Transept a circular roof. This statement would reconcile the discrepancy which existed in his own employment, and giving the names of John Cochrane and Charles Clark, who had exerted themselves in the most remarkable and praiseworthy manner during his illness. (Cheers.) Some remarks had recently been made on the perishable nature of the materials of the Building, and particularly with respect to the woodwork in the roof. Now, from his own experience, he had no hesitation in saying that the roof would last 100 years. (Loud cheers.)

Mr. Fox (the Mayor of the borough) returned thanks on behalf of his brother, from whom he had received a letter stating that it would have appeared an ungracious thing if both he and Mr. Paxton had been absent from Paris at the present moment, when the French people were displaying such unbounded hospitality in honour of the Exhibition and those more immediately connected with it. He added, "I need not tell you how highly I estimate Mr. Paxton's talents, and with what admiration I regard the great and good man, the great and good day of which has just given him a name world-wide celebrity." (Loud cheers.)

The Chairman then proposed, "The High Sheriff of the County;" which was duly acknowledged by that gentleman.

Sir H. Wilmut proposed, "The Members for the County;" which was responded to by Mr. Evans and Mr. Mundy.

Mr. Sutton (the Vice-Chairman) gave, "The Borough Members;" who also acknowledged the compliment.

Then came, "The Mayor;" which was responded to by his worship, Mr. Cavendish, M.P., in highly eulogistic terms, proposed, "The Chairman;" who briefly acknowledged the compliment.

The Rev. J. Sykes then proposed, "The Guild of Literature and Art;" Mr. Foster responded.

The Chairman then proposed "The Strangers."

The toast was then proposed by Mr. M. Lemon, and the company shortly afterwards separated.

The dinner, which was supplied by Mr. and Mrs. Huggins, of the Royal Hotel, was of excellent kind and on a magnificent scale. The bill of fare included 10 haunches of venison, 10 necks of venison, and 20 venison pasties; nor were the famed "Bakewell puddings" forgotten. The dessert was of the most rare and delicious kind, principally from the Duke of Devonshire's gardens, at Chatsworth. There was abundance of English and foreign wines, grapes, melons, nectarines, peaches, apricots, &c. The wines, which were of excellent quality, included Johannisberg, Rudesheim, Hockheim, Marcellus, sparkling Hock, Moselle, champagne, Madeira, claret, &c.

A VISION IN THE CRYSTAL PALACE.

For many hours I had wandered through its gorgeous mazes, till my mind felt nearly as bewildered under the excitement of scenes so novel and splendid, as my limbs were weary. It was with a feeling of inexpressible satisfaction, that I at length dropped into a seat within sight of those green, ancient elms, so still above the moving throng, while at the same time my eyes fell upon the sweet refreshing waters flowing from the crystal fountain, and on the delicate flowering shrubs disposed with so much taste amidst the splendid ornaments and statues of this glorious Palace: the swelling tones of the magnificent organs, added to the fascinating influence of the place, rose and fell on my senses like the songs of distant angels. I thought upon all the wondrous works of art which I had beheld throughout that long day, and felt that man had indeed richly availed himself of the bountiful gifts of the great Creator—who that "rough produce" of those "raw materials," without which none of these splendid works of man's art could have sprung into existence. I looked on the crystal fountain, that amazing specimen of human skill and ingenuity. What a wonderful combination! sand—flint—alkali! Can these substances indeed have produced that fairy structure, as well as this light airy dome over my head? Then my eyes glanced on the liquid crystal, the pure, cool, flowing waters—what would that fountain be, after all, without its fairy streams?

O fons Bandusia! splendoris vitæ!
(O fountain of Bandusia! more brilliant than crystal!)

And yet, of the millions who may frequent this Palace, how many will only look upon these secondary adjuncts, to set off the skill of the architect of the fountain; and these beautiful shrubs, and flowering plants of various hues, with those glorious old trees, will be considered by the masses otherwise than as helps to decorate the splendid scene formed by the hand of man?

When this long day of excitement was over, and sleep at last visited my eyelids, it was not surprising that my sleeping thoughts borrowed

their imagery from my day reverie at the fountain.

"It was a clear moonlight night, and I was wandering about the precincts of the fairy-looking Palace, and admiring its brilliant appearance, as it glittered in the bright moonlight. I could see within distinctly. All was silent and deserted. There I beheld the flags, and the enameled tablets marking out the compartments allotted to the various nations of the earth, and there lay all their treasures in rich profusion. By that strange faculty of locomotive power which we often seem to possess in our dreams, I passed onwards, right through the glassy barrier, and found myself once more standing by the fountain. At first, all looked desolate, and a feeling of awe stole over my mind; but gradually a clear vision came, and the place, composed of the loveliest blue and white, the silvery beams which it threw around penetrating to the remotest bounds.

What was my amazement, no longer to behold any of the works of man! All had disappeared! The elms still rose, silent and majestic; no waving branches gave signs of life, nor betokened any stir in the air; the silvery walls of the Palace, with its arched transept, glittered round and above me; but, as I gazed, to what an extent were my eyes heightened and above me? Even while my eyes were looking on these, the more and more the expanse grew! 'Twas all dreamy, vast, and solemn!

"What a Palace would this be in which to display the works of the great Creator! If man would assemble here some little portion of His great and marvellous works, would not the nations of the earth rejoice to come and behold them? To what a holy purpose might this vast structure be consecrated! even to the praise and glory of Him of whose manifold gifts there is no end; and if our hearts could be touched to feel their beauty, as well as our understandings enlightened to comprehend their worth, what years upon years (instead of days and weeks) might we pass here, and never feel satiated.

With a start of glad surprise, I once more looked around: Where in the daytime I had seen banners of crimson cloth inscribed with letters of gold, I now beheld inscriptions of the purest white, set in a ground of gold; with bright clouds floating along the heavens on a calm bright day, when you can gaze upwards into the blue ether—the deep serene." On one of these angelic banners, I read—

He hath given us richly all things to enjoy.

On another:—

By Him were all things made, and for His pleasure they are and were created.

On another:—

The earth is full of His riches.

And again:—

How manifold are His works, in wisdom He hath made them all.

And again:—

No doth great things, past finding out, and wonders without number.

And so on, and on, all along those interminable vistas, waved the angelic banners: long I wandered, reading their bright inscriptions; but as I retraced my steps towards the Transept—wonder upon wonder!—I walked upon a verdant carpet of the softest green velvet, lovely flowers springing up all around me—the flowers of childhood's delight, the "wee, modest, crimson-tipp'd daisy," with its white-centred eye; the "gold" with bright yellow buttercups, and "Hope's gentle gem, the sweet forget-me-not."

But what a glorious sight beneath the dome of that transept! There I beheld, in stately order, all the trees which delight the sons of men—"every tree which is pleasant to the sight," and good "for food"—the stately spreading cedar—the towering palm, with its plume-like foliage—the banana and the tamarind, the plane tree and the olive; then, again, the tapering cypress, the pine tree, the weeping willow, the fluttering aspen, and the silver birch; and then, again, the oak, the sycamore, the elm, and the beech, the Spanish chestnut, with its white spiky blossoms standing up so firm, and the lilacs and lilacs and laburnums, with their gracefully pendent clusters.

Father, thy hand

Hath reared these venerable columns; Thou

Hast weave this verdant roof; Thou didst look down

On the naked earth, and bled the fountains of life

All those fair ranks of trees; they in Thy Son

Budded, and shook their green leaves in Thy breeze,

And shot towards Heaven.

Thou hast not left

Thyself without a witness, in these shades.

Of Thy perfection; grandeur, strength, and grace

Are here to speak of Thee. Thy mighty oak,

Mr. Fox (the Mayor of the borough) returned thanks on behalf of his brother, from whom he had received a letter stating that it would have appeared an ungracious thing if both he and Mr. Paxton had been absent from Paris at the present moment, when the French people were displaying such unbounded hospitality in honour of the Exhibition and those more immediately connected with it. He added, "I need not tell you how highly I estimate Mr. Paxton's talents, and with what admiration I regard the great and good man, the great and good day of which has just given him a name world-wide celebrity." (Loud cheers.)

The Chairman then proposed, "The High Sheriff of the County;" which was duly acknowledged by that gentleman.

Sir H. Wilmut proposed, "The Members for the County;" which was responded to by Mr. Evans and Mr. Mundy.

Mr. Sutton (the Vice-Chairman) gave, "The Borough Members;" who also acknowledged the compliment.

Then came, "The Mayor;" which was responded to by his worship, Mr. Cavendish, M.P., in highly eulogistic terms, proposed, "The Chairman;" who briefly acknowledged the compliment.

The Rev. J. Sykes then proposed, "The Guild of Literature and Art;" Mr. Foster responded.

The Chairman then proposed "The Strangers."

The toast was then proposed by Mr. M. Lemon, and the company shortly afterwards separated.

The dinner, which was supplied by Mr. and Mrs. Huggins, of the Royal Hotel, was of excellent kind and on a magnificent scale. The bill of fare included 10 haunches of venison, 10 necks of venison, and 20 venison pasties; nor were the famed "Bakewell puddings" forgotten. The dessert was of the most rare and delicious kind, principally from the Duke of Devonshire's gardens, at Chatsworth. There was abundance of English and foreign wines, grapes, melons, nectarines, peaches, apricots, &c. The wines, which were of excellent quality, included Johannisberg, Rudesheim, Hockheim, Marcellus, sparkling Hock, Moselle, champagne, Madeira, claret, &c.

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This is a very readable little book on Oriental places and persons, but contains nothing new or startling. The chapters are inaugurated with some original descriptive sonnets, which are not without merit.

OFFICIAL STATISTICS OF THE CRYSTAL PALACE.

RETURN showing for each day, since May 1st to July the 26th, the estimated Daily Number of Visitors to the Exhibition, the Receipts at the Doors, and the largest number of persons in the Building at any one time.

Date.	Day of the Week.	Number of Persons paying at the Doors.	Amount received at the Doors.	Estimated Number of Persons in the Building at any one time.	Total Number of Persons who have visited the Exhibition since May 1st.	Largest Number of Persons in the Building at any one time.	Time.
May 1	Thursday ..	560	0 0	10,000	10,000	56,000	
2	Friday ..	480	0 0	10,000	20,000	56,000	
3	Saturday ..	1,042	1 0 0	10,000	30,000	56,000	
4	Sunday ..	5,552	5 0 0	10,000	40,000	56,000	
5	Monday ..	9,341	9 0 0	10,000	50,000	56,000	
6	Tuesday ..	7,165	7 0 0	10,000	60,000	56,000	
7	Wednesday ..	6,002	6 0 0	10,000	70,000	56,000	
8	Thursday ..	7,988	7 0 0	10,000	80,000	56,000	
9	Friday ..	7,975	7 0 0	10,000	90,000	56,000	
10	Saturday ..	11,191	11 0 0	10,000	100,000	56,000	
11	Sunday ..	6,250	6 0 0	10,000	110,000	56,000	
12	Monday ..	8,918	8 0 0	10,000	120,000	56,000	
13	Tuesday ..	8,220	8 0 0	10,000	130,000	56,000	
14	Wednesday ..	8,741	8 0 0	10,000	140,000	56,000	
15	Thursday ..	10,375	10 0 0	10,000	150,000	56,000	
16	Friday ..	9,889	9 0 0	10,000	160,000	56,000	
17	Saturday ..	11,191	11 0 0	10,000	170,000	56,000	
18	Sunday ..	6,250	6 0 0	10,000	180,000	56,000	
19	Monday ..	8,918	8 0 0	10,000	190,000	56,000	
20	Tuesday ..	8,220	8 0 0	10,000	200,000	56,000	
21	Wednesday ..	8,741	8 0 0	10,000	210,000	56,000	
22	Thursday ..	10,375	10 0 0	10,000	220,000	56,000	
23	Friday ..	9,889	9 0 0	10,000	230,000	56,000	
24	Saturday ..	11,191	11 0 0	10,000	240,000	56,000	
25	Sunday ..	6,250	6 0 0	10,000	250,000	56,000	
26	Monday ..	8,918	8 0 0	10,000	260,000	56,000	
27	Tuesday ..	8,220	8 0 0	10,000	270,000	56,000	
28	Wednesday ..	8,741	8 0 0	10,000	280,000	56,000	
29	Thursday ..	10,375	10 0 0	10,000	290,000	56,000	
30	Friday ..	9,889	9 0 0	10,000	300,000	56,000	
31	Saturday ..	11,191	11 0 0	10,000	310,000	56,000	
1	Sunday ..	6,250	6 0 0	10,000	320,000	56,000	
2	Monday ..	8,918	8 0 0	10,000	330,000	56,000	
3	Tuesday ..	8,220	8 0 0	10,000	340,000	56,000	
4	Wednesday ..	8,741	8 0 0	10,000	350,000	56,000	
5	Thursday ..	10,375	10 0 0	10,000	360,000	56,000	
6	Friday ..	9,889	9 0 0	10,000	370,000	56,000	
7	Saturday ..	11,191	11 0 0	10,000	380,000	56,000	
8	Sunday ..	6,250	6 0 0	10,000	390,000	56,000	
9	Monday ..	8,918	8 0 0	10,000	400,000	56,000	
10	Tuesday ..	8,220	8 0 0	10,000	410,000	56,000	
11	Wednesday ..	8,741	8 0 0	10,000	420,000	56,000	
12	Thursday ..	10,375	10 0 0	10,000	430,000	56,000	
13	Friday ..	9,889	9 0 0	10,000	440,000	56,000	
14	Saturday ..	11,191	11 0 0	10,000	450,000	56,000	
15	Sunday ..	6,250	6 0 0	10,000	460,000	56,000	
16	Monday ..	8,918	8 0 0	10,000	470,000	56,000	
17	Tuesday ..	8,220	8 0 0	10,000	480,000	56,000	
18	Wednesday ..	8,741	8 0 0	10,000	490,000	56,000	
19	Thursday ..	10,375	10 0 0	10,000	500,000	56,000	
20	Friday ..	9,889	9 0 0	10,000	510,000	56,000	
21	Saturday ..	11,191	11 0 0	10,000	520,000	56,000	
22	Sunday ..	6,250	6 0 0	10,000	530,000	56,000	
23	Monday ..	8,918	8 0 0	10,000	540,000	56,000	
24	Tuesday ..	8,220	8 0 0	10,000	550,000	56,000	
25	Wednesday ..	8,741	8 0 0	10,000	560,000	56,000	
26	Thursday ..	10,375	10 0 0	10,000	570,000	56,000	
27	Friday ..	9,889	9 0 0	10,000	580,000	56,000	
28	Saturday ..	11,191	11 0 0	10,000	590,000	56,000	
29	Sunday ..	6,250	6 0 0	10,000	600,000	56,000	
30	Monday ..	8,918	8 0 0	10,000	610,000	56,000	
31	Tuesday ..	8,220	8 0 0	10,000	620,000	56,000	
1	Wednesday ..	8,741	8 0 0	10,000	630,000	56,000	
2	Thursday ..	10,375	10 0 0	10,000	640,000	56,000	
3	Friday ..	9,889	9 0 0	10,000	650,000	56,000	
4	Saturday ..	11,191	11 0 0	10,000	660,000	56,000	
5	Sunday ..	6,250	6 0 0	10,000	670,000	56,000	
6	Monday ..	8,918	8 0 0	10,000	680,000	56,000	
7	Tuesday ..	8,220	8 0 0	10,000	690,000	56,000	
8	Wednesday ..	8,741	8 0 0	10,000	700,000	56,000	
9	Thursday ..	10,375	10 0 0	10,000	710,000	56,000	
10	Friday ..	9,889	9 0 0	10,000	720,000	56,000	
11	Saturday ..	11,191	11 0 0	10,000	730,000	56,000	
12	Sunday ..	6,250	6 0 0	10,000	740,000	56,000	
13	Monday ..	8,918	8 0 0	10,000	750,000	56,000	
14	Tuesday ..	8,220	8 0 0	10,000	760,000	56,000	
15	Wednesday ..	8,741	8 0 0	10,000	770,000	56,000	
16	Thursday ..	10,375	10 0 0	10,000	780,000	56,000	
17	Friday ..	9,889	9 0 0	10,000	790,000	56,000	
18	Saturday ..	11,191	11 0 0	10,000	800,000	56,000	
19	Sunday ..	6,250	6 0 0	10,000	810,000	56,000	
20	Monday ..	8,918	8 0 0	10,000	820,000	56,000	
21	Tuesday ..	8,220	8 0 0	10,000	830,000	56,000	
22	Wednesday ..	8,741	8 0 0	10,000	840,000	56,000	
23	Thursday ..	10,375	10 0 0	10,000	850,000	56,000	
24	Friday ..	9,889	9 0 0	10,000	860,000	56,000	
25	Saturday ..	11,191	11 0 0	10,000	870,000	56,000	
26	Sunday ..	6,250	6 0 0	10,000	880,000	56,000	
27	Monday ..	8,918	8 0 0	10,000	890,000	56,000	
28	Tuesday ..	8,220	8 0 0	10,000	900,000	56,000	
29	Wednesday ..	8,741	8 0 0	10,000	910,000	56,000	
30	Thursday ..	10,375	10 0 0	10,000	920,000	56,000	
31	Friday ..	9,889	9 0 0	10,000	930,000	56,000	
1	Saturday ..	11,191	11 0 0	10,000	940,000	56,000	
2	Sunday ..	6,250	6 0 0	10,000	950,000	56,000	
3	Monday ..	8,918	8 0 0	10,000	960,000	56,000	
4	Tuesday ..	8,220	8 0 0	10,000	970,000	56,000	
5	Wednesday ..	8,741	8 0 0	10,000	980,000	56,000	
6	Thursday ..	10,375	10 0 0	10,000	990,000	56,000	
7	Friday ..	9,889	9 0 0	10,000	1,000,000	56,000	
8	Saturday ..	11,191	11 0 0	10,000	1,010,000	56,000	
9	Sunday ..	6,250	6 0 0	10,000	1,020,000	56,000	
10	Monday ..	8,918	8 0 0	10,000	1,030,000	56,000	
11	Tuesday ..	8,220	8 0 0	10,000	1,040,000	56,000	
12	Wednesday ..	8,741	8 0 0	10,000	1,050,000	56,000	
13	Thursday ..	10,375	10 0 0	10,000	1,060,000	56,000	
14	Friday ..	9,889	9 0 0	10,000	1,070,000	56,000	
15	Saturday ..	11,191	11 0 0	10,000	1,080,000	56,000	
16	Sunday ..	6,250	6 0 0	10,000	1,090,000	56,000	
17	Monday ..	8,918	8 0 0	10,000	1,100,000	56,000	
18	Tuesday ..	8,220	8 0 0	10,000	1,110,000	56,000	
19	Wednesday ..	8,741	8 0 0	10,000	1,120,000	56,000	
20	Thursday ..	10,375	10 0 0	10,000	1,130,000	56,000	
21	Friday ..	9,889	9 0 0	10,000	1,140,000	56,000	
22	Saturday ..	11,191	11 0 0	10,000	1,150,000	56,000	
23	Sunday ..	6,250	6 0 0	10,000	1,160,000	56,000	
24	Monday ..	8,918	8 0 0	10,000	1,170,000	56,000	
25	Tuesday ..	8,220	8 0 0	10,000	1,180,000	56,000	
26	Wednesday ..	8,741	8 0 0	10,000	1,190,000	56,000	
27	Thursday ..	10,375	10 0 0	10,000	1,200,000	56,000	
28	Friday ..	9,889	9 0 0	10,000	1,210,000	56,000	
29	Saturday ..	11,191	11 0 0	10,000	1,220,000	56,000	
30	Sunday ..	6,250	6 0 0	10,000	1,230,000	56,000	
31	Monday ..	8,918	8 0 0	10,000	1,240,000	56,000	
1	Tuesday ..	8,220	8 0 0	10,000	1,250,000	56,000	
2	Wednesday ..	8,741	8 0 0	10,000	1,260,000	56,000	
3	Thursday ..	10,375	10 0 0	10,000	1,270,000	56,000	
4	Friday ..	9,889	9 0 0	10,000	1,280,000	56,000	
5	Saturday ..	11,191	11 0 0	10,000	1,290,000	56,000	
6	Sunday ..	6,250	6 0 0	10,000	1,300,000	56,000	
7	Monday ..	8,918	8 0 0	10,000	1,310,000	56,000	
8	Tuesday ..	8,220	8 0 0	10,000	1,320,000	56,000	
9	Wednesday ..	8,741	8 0 0	10,000	1,330,000	56,000	
10	Thursday ..	10,375	10 0 0	10,000	1,340,000	56,000	
11	Friday ..	9,889	9 0 0	10,000	1,350,000	56,000	
12	Saturday ..	11,191	11 0 0	10,000	1,360,000	56,000	
13	Sunday ..	6,250	6 0 0	10,000	1,370,000	56,000	
14	Monday ..	8,918	8 0 0	10,000	1,380,000	56,000	
15	Tuesday ..	8,220	8 0 0	10,000	1,390,000	56,000	
16	Wednesday ..	8,741	8 0 0	10,000	1,400,000	56,000	
17	Thursday ..	10,375	10 0 0	10,000	1,410,000	56,000	
18	Friday ..	9,889	9 0 0	10,000	1,420,000	56,000	
19	Saturday ..	11,191	11 0 0	10,000	1,430,000	56,000	
20	Sunday ..	6,250	6 0 0	10,000	1,440,000	56,000	
21	Monday ..	8,918	8 0 0	10,000	1,450,000	56,000	
22	Tuesday ..	8,220	8 0 0	10,000	1,460,000	56,000	
23	Wednesday ..	8,741	8 0 0	10,000	1,470,000	56,000	
24	Thursday ..	10,375	10 0 0	10,000	1,480,000	56,000	
25	Friday ..	9,889	9 0 0	10,000	1,490,000	56,000	
26	Saturday ..	11,191	11 0 0	10,000	1,500,000	56,000	
27	Sunday ..	6,250	6 0 0	10,000	1,510,000	56,000	
28	Monday ..	8,918	8 0 0	10,000	1,520,000	56,000	
29	Tuesday ..	8,220	8 0 0	10,000</			